

CORRESPONDENCE

1929

January 16. 1927

My dear Mrs. Hulpe

My copy of "Pip" Hatt
book must have gone astray - at
least nothing has arrived as yet.

I am quite anxious to
see it so please send copy or if
necessary another copy with bill -

Yours truly - I too am
up to my neck addressing & mailing my
French catalogue.

Yours truly
Pip Hatt

P.S. If you see or hear any thing concerning
the French catalogue please let me know. I
have no other way of ever getting "Pip" in
praise

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

Jun. 22-1925.

My dear Mr. Halpert

Just received the Pop Hart book - Many thanks to you all for nice inscription. The book is fine and I hope you keep up the good work - But it sure does cost the coin - believe me. I paid me \$100.00 in 1000 copies of my catalogue, but did not care that I paid for the book - by buying some pictures.

I will write more about your book after reading it.

I enclose my check for the Max Weber picture & check for book.

I will soon make my initial payment on the Jules Perain & his instructions about shipment.

Excuse haste - will write again. Regards to "Old Pop" and my father "Lijun" Colper -

Preston Harrison.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

January 26, 1929

My dear Mrs. Halpert

Just a very hasty note to endorse my check of Fifty (\$50.00) Dollars as first payment towards the Pasoin pastel. I imagine I will be able to make a Fifty (\$50.00) Dollar payment each month anyway - of course I would claim it up in a jiffy if I could spare the money. Between now and May I will have some whopping taxes to meet -

In New York last fall besides your Pasoin and Max Weber - I also purchased a small head - an oil by Derain and a 20x30 oil by H. B. Davis. Flora Sam paying for on same average basis as I pay you - a few sales Lenny advised me to apply a larger initial payment. No strange coincidence now this: On October 24th I bought the Davis and two months later I learn Davis had died in Italy on October 24th.

I wrote you concerning Mr. Weber - when I hear from you I will plan just how I can best proceed in my art game for 1929. Yours faithfully
Preston Harrison.

February 2,
1929

Mr. Preston Harrison
2400 South Western Avenue
Los Angeles, California

Dear Mr. Harrison:

Forgive me for not having answered your letter sooner. I haven't been very well of late, but now I'm back to normal again.

Your catalog is a great success, I think, and has been creating most favorable comment in the gallery. I have loaned it to several friends. George Ault asked whether you would be good enough to send him a copy -- at 46 Greenwich Avenue. Now that the catalog is back in my hands, I hope to read it during the week end, and get my own impression.

If your checks have not been acknowledged, please let me thank you for sending them so promptly. Mr. Weber has been and for some time, in that connection, very helpful. He has been very helpful in having some older artists to include in the catalog. The list of names like Kuhn, Kucin, etc. Other American artists, who are not so well known, are getting from three to five thousand dollars for small canvases, and from every recognized point of view, cannot help but be a great success, due to their popularity. The press has come up before. I have stated to our artists very seriously, trying to point out the danger of not the standard of artistic value. Nevertheless, the artists, who are not really broken in spirit and have had all the struggle, but -- now that they are becoming more or less independent financially -- that there is injustice in the difference in prices which collectors are willing to pay for their inhibitors, and the prices which they are getting.

All of that long preamble relates to your mention of the possibility of acquiring additional work by Weber and some of the others. I could suggest that if you really want to represent the group, imagine with these pictures, that this is the time to do so to your decision. I'm not trying to urge immediate sales, for from our point of view -- the hard boiled dealers -- it is better to wait for higher prices. But knowing what you are doing, and your general attitude toward art, I want to perfectly honest with you and give you the situation as it stands and as it will doubtless develop. Within the last three months, Weber's paintings have gone up and have sold for 50% more than previously. A figure by Kuhn was sold by us for \$300, and a painting by Kucin for \$1500. The men are not reducing their prices but are continually increasing them.

Of course, comparing the figures brought by Speicher, Luks, McFee, Kent and others, to say nothing about the French -- and I am not talking about the "Big Four" -- these are nothing. So there you are!

I am going to make a proposition to you. We have a fine Weber water color of "Young Colts" which we induced him to mark at \$100.00 for you. We have several others of his, which if you make an immediate decision, we may be able to get at \$125.00. Zorach has some new water colors which, with all due modesty, will hold their own with the best of the French, and he is pricing them at \$300.00, but you can have the most important examples for \$150. to \$200. Volkowitz can be induced to let you have his new large water colors, which are superior to any of his earlier things, at \$150. In

I may suggest to you that if you will let us send you a group of things at once -- unframed, so that there won't be much expense involved, you can make your selection and forget about payment. Thus you can take advantage of these unusual prices, and pay for them when the prices are very much higher.

As I said before, I am not trying to force sales, but we do want to compete with the French collection. We are primarily interested in American Art, and we are willing to go to great lengths to present our best men.

In a forthcoming issue of Creative Art, an article will appear, which will no doubt interest you. Please don't say anything about it. I shall tell you when it is due to appear.

The art and rest are busy working, and something will probably happen soon. There is too much heat, and sincere activity to achieve definite results. And we in our simplicity, will do every effort to let our artists to help the few farseeing collectors, who in a way created this situation.

Yours across the continent!

Sincerely yours

Director

W.C. H. H. H.
12.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

Feb. 11, 1929

My dear Mrs. Halpert

I have just gone over your letter of Feb. 2nd most carefully and I read all your comments, suggestions and offers with the keenest interest. I agree with you absolutely concerning the comparative values of your men Hicken, Weber, Josiah, Pasan and Wolkwitz with such other men as Mr. Lee, Hunt, Spicker etc. He will not argue that point for there is no argument possible. If any artist can command higher prices - he certainly should make every effort to secure them. I reserve these all my arguments as prices apply to myself. When I can afford a picture I may buy it - when I cannot - I simply drop the man as I have done Spicker, Karpis and scores of others well out of my financial reach.

It actually would not surprise me to see "Pop" Hart emerge as the biggest American "bath" in the long run. He is original - visible and clever.

Suffice it to say I am sending me a group of Water Colors - (I mean at once) - let me suggest giving me sizes, titles and in a word a two-color scheme - of "Jung Cults" by Weber - the others you offer at \$125 by Weber. The size, color and title particulars of your new Wolkwitz & Josiah art set are \$150 - less if possible. Then I can find a dealer & select a shipment.

later for personal inspection - same time you saw
my Parson - which by the way I must go in paying
for a monthly basis.

If prices go up - I will simply be out of
luck and must either put out a book elsewhere.

You did not mention Kuhn, Hagerst or some of the others.
or the jury may go also?

Take your own time about replying - I think
you to be busy and I am more or less financially
crippled at present - so no hurry in respect.

To get on to other subjects.

John Carroll was out here - He got into Hillyard and
was a busy lad - before me. However I was able to
give him what I called a "Ten" - about 30 persons to
meet him - Later I arranged to have him address a
crowd of about 200 at California Art Club.

He told me about the high prices in
New York - It must be in the air. The French were
longer got the French smothering blood. And it is not
confined to the big stars either. At that the dealers
in French Art do give me a double-distilled pain
in my "entrails" - Here the French are trying to get

my goat. Mrs. Halpert - when once art gets going
commercial - the artists will have some their death rays.
They may have money but their product will not last
through a second generation. It is what brought Prohibition -
the almighty craving for the immediate dollar by the people
engaged in the liquor trade. There will be but one
art just as there is but one knight - in a very few years.

It is true of my business - I have finished my work
so to speak - all I have to do is to study the
past to see that the most successful artists of former days
are now adorning the junk heap - and the most sought
after men to-day are those living for art and willing to
die for art - and actually starving for art.

I am sending a French catalogue to
Mr. Ault at your request.

I drafted a few copies to Mayle & to
Olinson with request to display them at 50 cents a copy.
I would have mailed them a few except I am now pushing
American - not French - art. Tell anybody to buy at Mayle's.

That catalogue cost me \$1185.00 for 1000
copies - I still own on it. This does not include what
I gave Jan Jordan - and by the way - I found him by buying
a picture from his wife & himself - a wonderful couple.
Best wishes
Firth Harrison.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

May 25, 1929

My dear Mrs. Halpert

The next week or two may decide whether or not I can keep on with my modest efforts or be forced to quit for several years - in any event.

I have made a written offer to the Director of Los Angeles Museum to loan for a period of twenty years - a collection of American Water Colors (including Temperas, Pastels & Drawings in color) provided a gallery is set aside for continuous hanging during that period - not necessarily always the same gallery but always some gallery suitable to me - I sent in a list of 40 examples now in hand - but asked for privilege of extending this to a total to never exceed 80 examples at one hanging - and asked for right of substitution through addition & removal - always for improvement of collection - the total never to be less than 40 or over 80 - without consent of Director - and certain conditions in case of our death. At end of 20 years - negotiations can begin at any subsequent

live - then thought for best interest of Museum & the owners of collection. This is a brief synopsis - but gives you the general idea.

The list as it now stands - includes -

Peaswell - 12 Water color - Pop Hart 5 Water color -
Hassam - 3 Water color - Walt Kuhn - 2 Wash drawings -
Maurice Stearns 1 Water color - Ernest Shinn 1 Water color -
Samuel Halpert 1 Tempera - Maurice Prendergast 1 Water color -
John Marin 1 Water color - Max Weber - 1 Water color -
Stuart Davis 1 Water color - Bernard Tussaud 1 Water color -
Mary Cassatt - 1 Pastel - Joseph Pallet 1 Water color -
Julius Rosin 1 Pastel and 1 Water color - Flora Penick 1 Water color -
George C. Ault 1 Water color - Wm. Zorach 1 Water color -
Lawton Parker 1 Tempera and I figured on about
4 new things from you when time came if my reply
is favorable from Museum.

It would be useless to continue purchases
if my reply should be unfavorable.

The trouble will come over "continuous
lending" - a condition I insist upon - as I regard it
an insult to any art patron - for a Museum
to accept a gift or loan and then store it away. A
Museum can refuse but should accept nothing not
worthy of continuous hanging - Any way I

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will stand pat and now we will see what occurs.

I have asked for expanding certain information - this I may receive before this letter reaches you - in regard to size, subject, price of some Walter Loomis.

If the artists start to raise prices on me I will merely maintain a small collection - not to exceed "40". If I get a fair deal - I have a right to increase it to "50" over a period of 20 years.

The present check of Fifty (\$50.00) Dollars is my second installment for the Picasso. I will remit monthly in any event - faster if possible. As to shipment - we will wait to see results of my last Museum offer.

In putting Picasso in American Gallery I am thinking of space - not common sense. The Austin Porter used to hang in the Ly. Harrison Gallery - It is a beautiful work of plain-air school in tempera - & will fit in better here than formerly.

No matter about Lafferty I cannot make haste - financial conditions ^{just} ^{is} ^{the} ^{problem}

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

February 28, 1929

My Dear Mrs. Halpert

It is too bad that in a burst of enthusiasm I should have written you a few days ago about my dream of an American Water Color Room.

The story is too long to repeat - besides only men used to double-crossing methods in our Museum official circles could possibly understand. Suffice it to say that last night I sent a registered letter with my offer "to loan for 20 years our present collection of forty examples and naming certain protection conditions to enable us to increase to a total of eighty examples within this period of twenty years."

I turned the tables suddenly and instead of promising the Director to discuss it with our Board of Governors - I suggested that an invitation be extended to my wife and myself to make such a loan which I had no doubt we would accept - if protected for future.

Such an invitation will never come.

In matter of publication of French catalogue I
gladly signed the cat. pt. after a vote had been taken
against such publication. I voted so this because
of my contract carrying over by American Gallery
and over French Gallery.

I am not popular in Museum
circles - and all I can now do is to say
nothing and do nothing until something happens
to change my luck.

It is unfortunate for me that
I get very little backing either in Les Ample
or outside of city - It is too big a fight to
maintain all by myself - I cannot stand the
financial strain and from a moral
stand-point - all the "jet" pieces appearing
to print - have a tendency to injure my efforts
- of course indirectly but seriously just the same.

For instance I have three important
paintings by Privet in over by American Gallery.

Walter Pack comes along and takes a side swipe at
Privet. I have seen Hassan oils in his gallery
and would have included three Water Colors in our show -
several eastern artists most Hassan - and so it goes.

The injury comes this way - when I make a claim
that my Water Color collection includes Marin, Boudry, Hart,
de Kuth, Kahn etc. - immediately come a string
of shulkers - as much as to intimate - "why should Mr. or
Mrs. Harrison appropriate to themselves a knowledge of other
artists"?

The minute conditions are more severe -
the moment a chance is offered me to go on with my
work together with encouragement and a helpful hand I
will jump in and you may be sure that all the conditions
planned I outlined to you will yet be undertaken.

For the present - I will stop absolutely - the
to no help for it - as fast as I can possibly do so -
I will hunt in full for the Paris - but all other
"prospects" are off.

I am not the least bit "sore" nor
even depressed. I simply see the hand-writing on the
wall and bow to the inevitable.

You will continue to help from now on & I
will do all in my power to encourage the young artists.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

March 10 1929.

My dear Mrs. Halpert

If I appear changeable as the
minds - please remember I guide my self by changing
conditions.

Yesterday I got a letter from an artist
asking to hang our American Water Colors as a
loan for ten years - I had suggested twenty years.

So I may again be interested at once
to learn exactly what you have to submit - size,
title, slight description and price of examples by
Wm. J. Fox, Max Weber, Samuel Halpert, Walt Kuhn,
Joseph Pickett, Stefan Hirsch, Bernard Karpis et al.

I am using Air Mail - you can do same
- then I can wire what I might wish sent out in
approval at same time I can ship Paris part.

I am enclosing a check for Fifty Dollars
which reduces the Paris debt to Two Hundred Dollars.
In great haste Preston Harrison.

March 15,
1929

Mr. Preston Harrison
2400 South Western Avenue
Los Angeles, California

My dear Mr. Harrison:

I received your air mail letter -- congratulations. As the famous and optimistic psychologist, Mr. Horatio Algors himself, would have said, "Perseverance Wins".

No doubt, after a ten years loan, the Museum officials, who have been so hesitant, will fight their heads off to retain the water colors of the Harrison collection for a much longer period, and will pray that these water colors remain at the Museum permanently.

Under separate cover I am sending you tracings of several water colors, which I carefully selected. After much deliberation and discussion with the artists, who of course, without any exceptions, wanted to be represented in the finest collection possible. In Weber's case, it would not be true to assert that these are his outstanding examples. They are however, the best pictures at the prices given. Walt Kuhn is coming in tomorrow to go over his group of pictures, as I do not feel that I want to take it upon myself to make any radical reductions in prices without his consent. The tracings of the water colors by him will be sent in a day or two.

1 Stefan Hirsch	Cactus Desert	\$ 60.
2	Portrait	65.
3 Leon Kroll	Interior	175.
4 A. Falkowitz	Summer	150.
5	Man and Woman	150.
6 Max Weber	Young Colts	100.
7	Congo Statuette	190.

I thought these tracings would give you a better idea of the composition of the pictures. I have also tried to give you some color notes however, to give you some of Weber's rich variation, Falkowitz's luminous qualities, Stefan Hirsch's restrained and settled tones would be impossible.. You know their work and can no doubt supply the missing links. Incidentally, the Kroll is added, although you made no mention of his name. I know that you have wanted to acquire an example by him for some time during the past few months, he has made a few

of these oil washes on water color paper and this particular one in my estimation, is the finest of the group. The colors are very clear and rich and the effect is that of an important painting.

The tracing in each case is the size of the inside measurements of the mat -- that is the picture is really larger.

It is needless for me to lay any stress on the reductions. You know that the Walkewitz's water colors have been and are selling at much higher prices, but we do want to help along the idea, and to do our little bit in getting together additional fine examples. The same holds true with the other water colors or gouaches, as the case may be. The Weber's are unusual in value, as the prices have jumped tremendously in the past six months. Perhaps we can arrange to let you have another of the landscapes water colors, which you saw when you were here, at the same price. I don't want to talk to Mr. Weber until you actually make your decision.

It just occurred to me that Zorach, Halpert and Kerfiol are omitted in this group. Tracings will follow with the Kuhn's.

Sincerely yours

E. G. Halpert
La.

Director

P. S. In the event that you want to take immediate action, we are numbering each of the pictures so that all you have to mention is the number. The names of the artists and the pictures are not necessary.

E.G.H.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

March 20, 1925.

My dear Mrs. Halpert

Your two letters of February 2nd and March 15th are before me and I am thinking most seriously of all you say on the subject of American Water Color. The tracings have not yet arrived but I can make certain plans ahead - in my relations both as to the gallery I hope to have and as to finances.

You are an enthusiast and a fast worker. I must hasten to warn you that whereas I think I can count on a Museum gallery for 10 years - the contract has not yet been signed. And no contract - no collection ever goes with me. And surely you can scarcely blame me - nor should any sensible person criticize me - He will assume however that I can rely on our Museum governing body to keep faith with me. And giving in that theory I can tell pretty nearly in advance just how I hope to proceed.

The artists you mention are among those to whom I am most interested. No others I am not yet considering as nobody figures to date except your list. I will add to make my meaning clear that I would wish

to grasp unexpected opportunities in case of these other auctions, unsupplied for offers - or about not -

Your list includes - Max Weber, Ben Crull, A. Walkowitz, Stefan Hirsch, Samuel Halperin, William Jacob, Roman Karpil and Walt Kuhn.

If the pictures are of Museum quality and size - I would be almost sure to follow that list - probably beginning with Walkowitz - after which no at a time the balance would be considered.

This would be a question of finances - not the length of time in which I would be allowed to pay after they all were shipped - but paying for each before ordering the next. I can do it no other way.

I recall the size of Walkowitz water-colors for which \$250.00 was then asked. I am now awaiting to learn if the same series offered at \$150.00 are smaller. I figure in about size of my present Jacob if I take another.

Of course all the others I will estimate according to size - as well as quality - the latter I will trust largely to you - as I know you are sincere.

Nobody hates more than I do - this humiliating reference to my finances. Briefly however I have not yet paid in full for French catalogues & still owe for several others.

My plan is very much on this order - reduce all my present debts - including the balance I owe a Paris to me each month.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

Then when I take the new Water color - I will pay 5 francs for each - not add a lot more to my monthly reduction plan. If I do it any more may - I would just give all further purchases indefinitely. I want to play the game like a sportsman beats game - not lay traps or spread poison.

I am a little worried about what you write concerning Max Weber - I may have to drop him from the list although I place him almost at top of the list. I do not want to bargain - so I will wait for full information.

It may amaze you to have me write that the prices - reduced as you say - for American Water color - my correspondence for oils I can get secure in Paris.

That is to make the point at present I am making along certain constructive program - as I want to finish up my original scheme as near perfect as I can see life to make it. Yours
Preston Harrison

March 21,
1929

Mr. Preston Harrison
2400 South Western Avenue
Los Angeles, California

Dear Mr. Harrison:

I am enclosing additional tracings of water colors, as they interest you. I want to call your attention especially to the Zorach called "Rainy Day". The color in this is superb. I don't recall having seen a water color to compare with its subdued delicacy of color and fine design. The tracings are so inadequate, that I really hesitated to send them to you, because their forms are built up through the color, and the outlines mean practically nothing. This applies to the Folkowitz's water colors as well. However, you will get some idea, for selection, and water colors can be sent to you whenever you like. We have put them aside awaiting your reply inasmuch as they are the finest examples by the men listed. I hope that you will communicate with us promptly.

I am trying to get a Verfiol. The last time I called at his studio, I saw some very beautiful wash drawings of nudes, which are just as fine as his important paintings. He wants to keep these to use as models for some future paintings, but I believe I could coax one or two away from him, if you are interested in acquiring examples of his work. By this time you know Mr. Verfiol, and you know why I am not more insistent.

When is your exhibition taking place this year? It occurred to me that I might send a list of names of the artists whose work we handle, to your curator, so that some of our men may be invited to your future exhibitions. Will you please let me know to whom such communication should be addressed.

Sincerely yours

F.G.H. lper
la.

Director

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

March 24, 1929

My Dear Mrs. Halpert -

It always relieves me so much when I feel safe in reducing my indebtedness that I suddenly changed my mind about how I would pay my art bills. The enclosed check covers my Tiff (\$50⁰⁰) bill due in the Pastel by Jules Pascin I purchased last October. I still owe quite heavily elsewhere and this I will undertake to clean up during next few months.

Not having as yet received your tracings of certain Water Colors - I find it best to take one thing up at a time.

Dr. Bryson, Director of Museum telephoned me to go ahead with my plans - however until my contract is signed I prefer going slowly - not that I distrust anybody - things accidents can occur. One other thing to be considered - the new Museum Unit (Annex or addition)

although I am to be completed - will not be formally opened until November - due to lack of appropriation for that purpose.

So I have until that month in which to finish my own program.

This in no way changes what I wrote you I had in view - merely I am in no such doubt it.

I am quite impressed with the list you mention in your letter - in fact the names I suggested to you that I wanted - always assuming that size, quality and price is all I have the right to expect - I think it safe to say that I would start with a Walcotty - (you have used me two years to get me) - I would follow next with either Harpist, Kull or Kuhn (it sounds like the letter "K" is in favor) - Harpist depending on price & what character of example offered - Kull I have to my big gallery (1915 oil) - Kuhn I think a whirl-wind - of course he may be too costly, as I have a Jorack & Hulbert - they would come

last - but not he neglected you may be sure.
As for Birch - ^{PRINCE HARRISON} ~~he~~ ^{2400 SOUTH WESTERN AVENUE} ~~he~~ ^{LOS ANGELES, CALIFORNIA} something of his
last quite cheap. I French Water
color by a much discussed man this moment
for \$75.00.

As to Max Weber - I advise him
but I cannot follow these bids in prices because of
a little success. But I will not agree to print -
Max Weber is a big man - but so far as I know -
a small Museum in Newark is so far his only
public recognition - I will have him in mind -
and I must find examples - I should have a
figure example for one.

You must not look upon me as
a hard boiled egg - I am callous that's all.
After waiting 15 years - I finally by accident
picked up a pretty fine (early) Davis oil - being
of 1905 period was a stroke of luck I think - more
since than later work at age of 40 - in his prime.

Next month I will probably ask to have my
Parker's very Weekday's shipped together for the Harrison.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES CALIFORNIA

April 1, 1929.

My dear Mrs. Halpert -

A missing cylinder somewhere - probably
went for a stray.

I have your parcel letter enclosing 4
faint tracings - of which 2 by Jorach and 2 by Pollet.
In your accompanying letter (March 21) you refer
to these as additional tracings - implying others may
have been sent - if so I have not them.

You can lay aside for me the Jorach
called "Rising Day" & priced at \$150.00 - I will
pay when I can.

As to Pollet I prefer delaying - I
have nothing to guide me when it comes to
Walkowitz, Knoll, Kuhn, Karpis etc. - so we
can wait until I know more.

I am going to tell you something
to cheer you up as it did me - The Director

propose to give me a gallery - without windows -
or skylight - nothing but artificial light & have
intended for displaying pictures. And I will take
it - on one condition - "continuous hanging" -
provided artificial light is ample.

I must get a formal agreement
drawn up - which I expect to succeed in doing -
It may require patience & diplomacy.

I am so disgusted that I could
drop the whole art game - but Museum is almost
impossible as regards arrangements - I have
very little desire to do much more. Suppose you
drop me & like occasionally nothing something
in particular. Never mind looking Kerpil for
any of his cherished treasures - let him guard
them in his own studio - same goes for Max
Haber - no more he asks - the less he will
sell and that should satisfy any artist's
ambition. I leave for Chicago April 17th & be
away until last of May. *John Harrison.*

address: Hotel La Salle - Chicago - April 17 to May 20.
Mark: "Please Hunt for animal"

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

April 6, 1929

My dear Mr. Halpert

To date I have received one registered
large envelope from you - containing tracings of two
Jorach & two Pollet Water colors - I have replied asking
you to send Jorach's Raining Day for me - As I have
received 10 tracings of Mulhens, Water, Halpert, Kuhn &
Kuhn - I naturally will do nothing. I am not ready for
Pollet and will wait for third. Something must be
wrong - either you forgot to send other tracings or the
letter went astray.

Meanwhile Museum conditions are
still much the same. You may meet our Director, Mr.
Bryan in New York - you will find him a pleasant,
pompous, agreeable little chap - with big ideas and little
art information - decided opinion in his opinions
which carry little as these opinions are based on
very conception. However he is our Director and
a Civil Service employee - backed by our
Board of Governors who always approve him and therefore.

allowed a fair fee rate by Board of Supervisors who are occupied with many much more engaging & important projects.

Mr. Bryan is planning a retrospective American Exhibition for next November to open our new (2nd) Unit of Museum. He will see dealers, Museums & others to borrow examples by the old gagabos of former generations. If he succeeds in securing a few good pictures - I miss my guess. I saw National Academy Centennial & could not name one that exhibited - but others did - so that's that.

The reason I mention this is to explain in part the delay in my new Gallery of American Water Colors. At first I proposed a gift provided a permanent gallery was present. After months of hickering a ten year loan was agreed upon - but certain terms crept in that sounded ambiguous - such as "practically" continuous hanging - Next a gallery with only artificial light was suggested - I objected but demanded now "practically" continuous be changed to read merely "continuous" hanging. More delay - yesterday I met Mr. Bryan in Museum & learned he might want all the

know about to expect. Beyond that I fear planning.
Briefly I ^{PERSTON HARRISON} state that I
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA
have 38 examples for this new American
Water Color gallery - if I include the Pasan I am
lending to me and a Pasan now hanging in my French
Gallery. The French "Rising Day" will make 39 and
I will want one more to bring my total to 40 -
I am not altogether satisfied with my Pollak but
will keep it unless I can exchange.

The collection is not at all what I
once had in mind - but explains why I asked for
privilege to build up to 80.

In no circumstances will I invest
money on a 10 year loan proposition including only
10 months of an annual exhibition.

I cannot tell you how sorry I am
but my patience is at last completely exhausted.
No Museum was ever built up without permanent
collections - permanent collections require art patronage -
art patronage needs encouragement both from Directors
and from critics. If conditions change I will change -
otherwise I am just about broke with the same
Perston Harrison

gallery space for this retrospective show. He even
referred to clause in the American gallery &
French gallery which ^{PRESTON HARRISON} removed from walls
of our pictures. I had to smile - it seems I
was too of a fat than usually supposed. However
I finally consented to this clause in this new
gallery - "10 months of continuous buying each year -"
This allows for big exhibitions from time to time but
has no fixed possibility - November, December, January
February might make four months in 2 years!
Of course I hope for intelligence in an art
management some day - I dislike anything any way.

Only recently I read somewhere that some enter-
art dealer found copies of old masters for Museum -
after all - west and east - what do you say to
do?

I pride myself on three things - I helped keep
an Museum from paying \$150,000. - for about 165 copies
of old masters - the propaganda war is beginning again.
I kept a group of prominent men from paying \$1,250,000. -
for a collection sold & eventually sold to at auction for
\$365,000. - and I denounced efforts to pass on a
Chinese collection was on sale for several hundred thousand.

If Los Angeles Museum had many permanent pictures - many generous art patrons - I must say nothing. So far this is the picture alone I have given - one by one all prominent men have dropped out of the museum -

So you can see why I resent and dislike any large interference in my constructive work. My dream always has been that the public will make up its mind & put aside under any inefficient public demands. I do not call Mr. Bryan Lynders - except in all matters and unfortunately all obscures him - because of publicist art sometimes secure.

Any way - you can see how handicapped I am - I have ceased considering critics, critics or advisers - It does no good for I alone understand what I am up against.

I leave Los Angeles April 17th for Chicago. My Chicago address from April 20th up to about May 20th will be Hotel La Salle.

If I can manage I will pay my last installment on Picasso in May, then begin on Jacob's Raining Day. After that I will tackle another - either Warhol's or some other - when I

14 CREIGHTON AVENUE
CRAFTON, PA.

My dear Mrs. Halpert:

I have sent you by registered mail photographs taken at the time of Mrs. Gallagher's funeral, which, I hope, will be recompense to you of your being unable to attend the occasion at the time. I have also included an enlargement made from a snapshot of her taken about a year and a half before her death, which I believe is a very living likeness of her.

I have also sent, under separate registered cover, one of her trinkets as a keepsake for you in her memory. I am sure that she would, herself, very much prefer to have her close and dear friends, among whom she reckoned you, to have some belonging of hers, rather than to have her immediate family possess all. In other words, it would be in keeping with her idea of humanity as one family.

Yours sincerely,



March twenty fourth

Dear Dr. Saklatwalla,

I find it difficult to express my gratitude to you for your letter, the mementos, and particularly the thought that prompted the deed.

Frankly, I was somewhat awed with the idea of a permanent symbol of death in relation to one I knew in life. But seeing the photographs has changed my attitude completely.

All the commonplace, expected phases of death disappear and the consciousness of the majesty of the last visible semblance remains - and a strong feeling of eternity.

The photographs are beautiful with a beautiful significance - and I shall prize them as much as the photograph of the living Mrs. Gallagher, if such a distinction can be made. And the brooch has become one of my most valued possessions.

Gratefully yours,

PRINT CLUB OF PHILADELPHIA
1614 LATIMER STREET

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MR. WILLIAM DE KRAFFT
DIRECTOR
MRS. ANDREW WRIGHT CRAWFORD

April 2, 1929.

The Downtown Gallery,
113 West 13th Street,
New York, N. Y.

Gentlemen:

We wish to thank you most heartily for your co-operation in sending us prints for the International Exhibition of Etching held at The Print Club from November 30th to January 2nd.

The exhibition was most favorably received by the public and by the press. 179 prints were sold here during the exhibition.

At the request of The American Federation of Arts, the exhibition has been sent on tour, and is now in the West at Toledo, Ohio. As the exhibition will be gone practically all summer, any prints unsold will probably not be returned to you until September.

Hoping that this will be satisfactory, and with renewed thanks for your interest,

very truly yours,

C. F. Crawford
Mrs. Andrew Wright Crawford.

CFC:L

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

April 9, 1929

My dear Mrs. Halpert -

After weeks of jockeying back & forth - I have at last heard from our Director and I can safely say I have the gallery for American Water Colors - but even yet - although I have consented - it is unsatisfactory - it gives me a gallery for 10 years - provided I may have up 10 pictures out of each twelve for exhibition - I think I can handle the situation in time - at present I have to fight to get anything. Hardly any Director would say our Director was right. I think he is wrong because our Museum is in need of just such work as I am trying to do.

Hammer for about the present offer -

You can ship my Pascin (framed & sealed) -
Sorach's Raining Day (please have it framed) -
and either Wald or Hirsch or Stefan Hirsch -

Let me make it as clear as I can.

I want three pictures only - at present. Purvis & Jorach - as to the kind - if Walken's Man and Woman is of same size as Jorach's Rainy Day - I will prefer that of smaller - I will tackle a cheaper priced picture this time - and (Helen Birch's Portrait at \$60.00 will do - Did you not sell it at \$50.00 to me last October?

Again - I will have no more time to arrange - I leave Los Angeles April 19th - I'm April 20th to May 20th - my address will be Hotel de Ville Chicago -

You can ship a light crate with 3 framed pictures (prefray & have me) addressed to me to Los Angeles Museum Los Angeles - and write me Chicago about the same time - or later. Peter Harrison.

10 WEST FIFTY-FOURTH STREET
NEW YORK CITY

April 11th, 1929.

Dear Mrs. Halpert:-

I am enclosing check for \$800, which is to pay for the two pieces of Duncan Ferguson's. May I trouble you to give me a separate bill for them.

I am also enclosing a little write-up of Mrs. Thomson's things, which may give you a little idea of what she has. It would be wonderful if they could be exhibited in one of the stores, and she would greatly appreciate, as would I, ^{for her} a letter of introduction to the Wanamaker official. How much of your life seems to be spent in helping people, a very noble way of living.

Sincerely,

Anna L. Kelly
Again many thanks for that interesting evening.

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Ray

April 16
1929

Mr. Preston Harrison
Hotel U. S. 110
Chicago Illinois

Dear Mr. Harrison:

Please forgive me for not having contacted with you sooner. I have been doing so much traveling of late, that much of my work has been neglected. I have just returned from a trip to Atlantic City. There is so much art activity throughout the summer that it keeps one very busy.

I am happy to hear of your last letter, and the other orders you purchased, that is, the "Globe" and "Volkeritz", was shipped to you, together with the "Globe". Some of the artists are very enthusiastic about these particular pictures. I am very happy to be represented with such fine examples in such an important collection.

I am very much interested in your plans are finally being more or less successfully carried out. It really is remarkable that you should have so much difficulty with the people for whom you are doing such a remarkable work, but such is to be expected with all pioneers, and the only consolation is, that eventually the work is recognized. There are very fine things sold about you in the east, and probably in a short time, it will reach and stay in the west.

Before I forget, I want to say something about the tracings which were sent to you originally. They were registered in order to avoid the very thing that happened, but I do not understand how nor why the post office slipped up on it. The envelope was returned to us and was re-mailed about a week ago. No doubt you have it by this time. I am enclosing a tracing of a wash drawing by Bernard Kerfiol. It is one of the rare examples in this medium. He made it two or three months ago, and I finally succeeded in getting it away from him.

If you wish to exchange the Pollet for one of the tracings which I sent you, we shall be very glad to make the necessary arrangements, please let us know. From time to time we shall send you tracings of "Bergain pictures" -- good examples by important men -- which may or may not interest you.

In a few days I shall write to you again. I want to have a little time

to get myself straightened out, tonight I am going to the Davies auction, to make some purchases for some of our clients. Perhaps I will discover something good and cheap for you, on which I shall take a chance, and if you do not want it, I shall keep it for myself.

You will hear from me again in a few days.

Sincerely yours

F.G. Wilport
LA.

Director

Address - April 20 - to May 20th - to Hotel La Salle
- his copy -

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

April 16 - 1925

My dear Mr. Helfert -

Evidently I was correct. Some oversight explained my not receiving the pencil tracings of Mulkwitz, Kraft and Stefan Birch Water color - as you made a duplicate set which reached me yesterday.

As I am in prospect of leaving for Chicago I will not have time to study the tracings (I am putting them in my travel bag) - besides I wrote you a few days ago to send Joseph's Rainy Day together with my Parson and sister Mulkwitz - Stefan Birch and until I hear further - I prefer not committing myself too far.

I rather surmise that you will ship Parson, Joseph and Mulkwitz's Man and Woman and I am calculating somewhat on that basis.

Now, do not become discouraged - I trust I must seem terribly slow to you - however it really is not my fault.

I simply must remain cautious & tentative.

I am fully prepared to remit \$50.00 to you for month-
which means month of May - paying in full the Pasci-
June-July and August taking care of Jacob. Rain Day
and month of September. I hope to have the work look
after Walker's Men and Women (if I find I am
getting that example).

Now I simply have not the nerve
to ask you to hold or ^{hold} hold it consent to
having it held - the \$175.00. Under Oil that I am
submitting.

But I am willing - if unsold at
that time - next to take up this work and the
Stefan Birch - but I will not be able to remit
until next December, January, February.

In other words - why not risk it &
see if by all chance - before coming for me.

There of course is an assumption
that it is the Walker's that will be shipped
together with the Jacob and Pasci. I suppose
I will know on reaching Europe - April 20th

Nothing has been done as yet in the dark gallery to be allowed as - some oriental junk still hanging on walls.

I am not enthusiastic about the proposition but I feel this way - that in time this collection will grow popular.

Right now the Museum force is all "let up" with idea of constantly and continuously changing exhibits. of course it is the cheap way of doing Museum work - also the popular way especially for art critics, artists & just time killers - Personally I believe in a 50/50 game - one half being earnest effort to build up something worth while along constructive lines - the other half devoted to giving everybody & everything a chance - incidentally the better collections should educate the masses - the changing exhibitions being an encouragement to the artists and a source of interest to the public.

The Metropolitan Museum represents the big constructive work (not always misapplied perhaps) - and the Carnegie International the other side -

Any way - I have very little to say and unless my plans some day are accepted - the Civil War type of management will continue to rule out here Harrison.

Address as below until May 20th



312 LaSalle at Madison St.

Room #1400
Hotel LaSalle

Chicago April 21 1929

My dear Mrs. Halpert

Yours of April 16th met me on my arrival here. I am glad to hear that the Pasoin, Jacob and Walkun's with their family have gone to Los Angeles. I hope they are well.

I am enclosing my check for \$100.00 - in full payment for the Pasoin - you might want me a receipt at your leisure - just to keep record for Museum files in case of necessity.

Whatever expense I may owe - please send me bill.

I will now begin payment on the Jacob and follow it up with payment on Walkun's. I will write further when I feel more settled - I am all business and not at all successful business at that - may be forced to spend much time this year in Chicago. In haste
Fritz Harrison

April 24, 1929

Miss Anne L. Kelly
10 West 54 Street
New York, N. Y.

Dear Miss Kelly:

I am enclosing a bill for the fire screen in
the Top Side Gallery.

Originally this was sent there 'on loan' for
the Davies exhibition, but Mrs. Rockefeller
mentioned on Sunday that she would like to
keep it, on condition that it would be exchanged
for a larger or smaller screen by Hunt Diederich,
at some future time.

After talking to Mrs. Rockefeller, I obtained a
reduction in the price, so that the present bill
is for \$525.00 rather than \$600.00.

Sincerely yours

Director

J. G. Halpert
LA.

APR 21 25
19 29

M. Preston Harrison
411 La Salle
Chicago, Illinois

Dear Mr.arrison:

I am enclosing a description card for the 11 small postals, which I've sent to you, together with the other pictures (all of which were framed).

I believe I inform you of the fact that Escan has contracted, with
"Chaim Jure", a dealer of his picture, one up accordingly. Thus
your Escan, besides being a very fine picture, is also a rare bargain.

Upon receipt of your letter, I spoke to Leon Kroll, who know you very well. He agreed to be sent to you, and is indeed very enthusiastic about being represented in your water color collection. He has made a very fine oil wash drawing, we consider it wise not to show it, we have set it aside for you definitely. If you like, we can have it framed and shipped to you in the near future. Mr. Kroll will be glad to visit in your private schedule. We can follow the same procedure with the Stefan Miersen, if you wish. However, I have done nothing about it, as I do not want you to feel that I am forcing quick decisions.

It may cause you to hear that there are several New York collectors who want to give or lend their collections to the Metropolitan. Others who want to start a Luxembourg, but can not find any one to accept the paintings and sculpture. I know several very wealthy collectors who are ready to turn over very fine examples by the outstanding American Contemporaries, with no success at all. So you see Los Angeles is not the only thankless city. Never-the-less, with so much going on, there is no doubt that you shall before long see a great change of attitude throughout the country.

I hope that you find your Chicago stay both pleasant and profitable,
and do write soon again.

Sincerely yours

Director

E.G. Alpert

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10 WEST FIFTY-FOURTH STREET
NEW YORK CITY

April 27th, 1929.

Dear Mrs. Halpert:-

I am enclosing check for \$17 to make up the balance of \$60.17. you paid out for the Davies purchases.

I am sending to the office for payment your bills for the racks and the screen. Mrs. Rockefeller would like you to send her another rack that she can use in her office. I guess you will know what kind she would need.

Cordially,

Anna L. Kelly

Mrs. Edith G. Halpert
113 West 13th Street
New York City

after May 24th.

2400 S. Western Ave
Los Angeles.

Hotel LaSalle

Chicago May 2 1929



LaSalle at Madison St
Telephone Franklin 0700

My dear Mrs. Halpert -

Things are not breaking for me as I might wish. In present I will do no more as I believe in Safety First - and I want above all things to play the game in a square, clean way.

I heard from Museum that a crate from Andrews had arrived. I assume you 3 pictures - I got your own statement including cost of frames and I suppose in time Andrews will bill me or you will forward bill to me.

I owe you \$150.00 each for Jacob and Walkenitz - not including cost of frames and Express, boxing etc.

I also will agree to take the Stein Moll at \$175.00 - but I will ask you to hold it for present - just as you did the Pascin. I do not think it wise to do any more until I have paid you in full for these particular things.

Remember I still owe for some 1928 purchases - In other words I want to square myself in full everywhere before plunging further.

I am not going to dwell on business conditions in Chicago - suffice it to say - as General Sherman said of War - It is Hell.

I do want to speak a little of my Museum affairs and incidentally it brings up a reference to what you wrote me of Museum affairs in New York and other cities.

To begin - Los Angeles is not New York - for that

make not Chicago, Detroit, Cleveland or many another older art center.

There may be many other Half-Wits besides myself - champing around - begging Museum to permit them to go broke and start art galleries.

Other cities can afford to make faces at such "poor fish" but not Los Angeles. The day little Willie Poston gets splashing in arts that day art will begin to languish in Los Angeles - as far as public collection are concerned.

How come! You may ask - I will give one illustration.

Years ago a painter lived in California whose name was W^m Keith - not the theatre Keith - just plain William Keith - painter of Mountains and such like. California always has kind of hated itself - this includes everything California produces - including guys who paint or think they do - much the same thing in California.

In the Far East - dwells a Wise Man - named

Robert C. Vase - he hails from a town of culture the name of which I forget. This Wise Man of the East visits Los Angeles & has an Art Show - in Baltimore Salon (Hotel Baltimore as it were).

Los Angeles has no Keith but believe me the Wise Man from the East has several - why not? - when you remember that the town of culture from which he hails is the Hub of the Universe.

Strange things happen all over the world and in Los Angeles

to no exception to this or any other rule. Having no Keith - Los Angeles should have a Keith - and no sooner said than done - Los Angeles has a Keith - Seven thousand dollars worth of Keith - and would you believe it? Los Angeles Museum has the Keith - and the Wise Man from the East has the Seven Thousand odd little paper tokens.

Now can a city with a Keith in its Museum - find space for such poor little New York "spillers" in art as Jeruch, or Merin or Prud'homme or Kuhn or Nassam or "Pop" Hart or Sammy Halpert -

I am not asking commendations - I am a seeker after great truths - an ignorant collector of art wondering what hit him and why he gets soaked in the red? Some day I hope to make up and learn a thing or two. But in this day of Birth Patrol - I am almost afraid to make up and learn for too much for the good of art.

I admit Directors of Museums are birds of a feather who flock together - that explains why I go on floundering all by myself. All the balance of the Half Wits to whom you refer as falling over themselves in an effort to found art galleries - get the merry Ha! Ha! from Museum Directors and Wise Guys who write criticisms and get nice pats on the back from art dealers who are pretty well wised themselves if you want my private opinion.

I get it good and plenty from our Museum - but so far the merry Ha! Ha! has been missing. I am a good deal like the chap who chased the burglar until the burglar stopped short - then the chap ran as fast the other way the burglar chasing him.

No! I must be candid - I must be honest -

I do not fit in with the bunch you refer to - I am not begging for galleries - all I do is to refuse to give a loan except on my own terms and why should I worry about Directors and Curators - art critics and what Not? As a good friend of mine and a fair minded individual - just answer me that! or answer to this?

Is it not true - Directors come and Directors go - Critics come and critics write detective stories and then go - but Not just goes on forever.

No thing that scares me sick however. Suffice I some day find my "art finds" of to-day become Keitties of to-morrow - then what? Not even to help a Wise Man make \$7000 - so I want future Keitties - No sirree!

So there you are - give me a chance - I may look old but I still have a youthful view of life. I will wait until I see how things turn out. Meanwhile I will send you monthly checks - Yours truly, Chester Harrison.

My
Twentieth
19 29

Dear Mr. Harrison:

By the time you receive this letter you will be back in your own home town. I hope that your Chicago visit has been satisfactory.

Did you find conditions changed in any way on your return to Los Angeles? I had hoped during your absence, some of the officials would wake up and realize what was being done for the "hug". It certainly is an unfortunate situation to continue fighting as you do, and to get so little recognition, to say nothing of appreciation. The Keith affair is so absurd that only a sense of humor can save one. Of course it is not an unusual one by any means. I visited a live art city recently, and found that a good percent of the museum walls have been given to local talent. That is of course commendable, particular when the local talent is good. In this particular case, many are good. In spite of the fact that I do not know the name of William Keith, I distinctly feel that it would be worth more than seven thousand dollars to keep a Keith painting out, but what can one do but go on, in spite of one's self. You surely have lots of courage and a remarkable sense of humor, and these qualifications are a great help in life, as you have reasons to know.

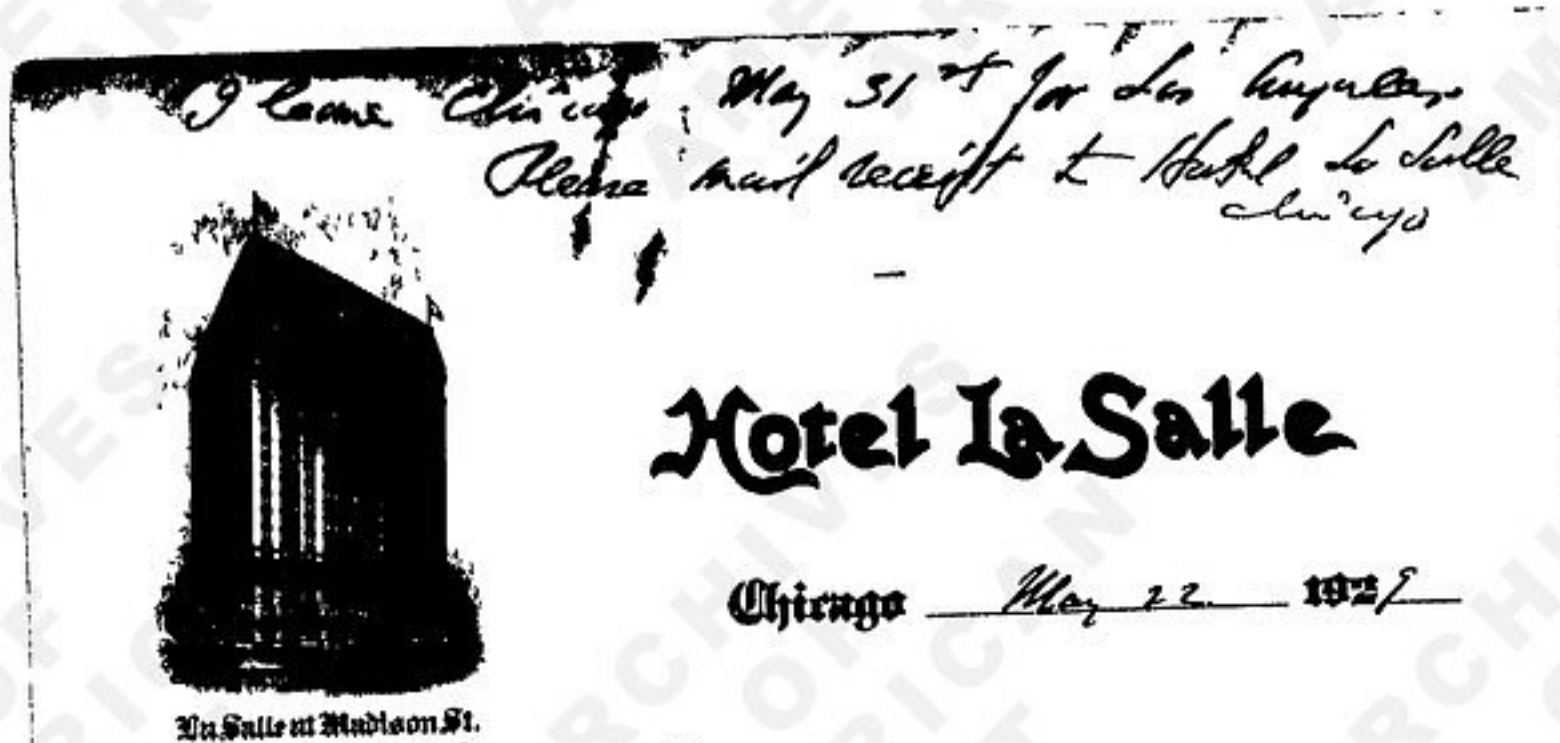
In spite of these difficulties, I feel that it is a matter of a short time, even in Los Angeles, when the attitude of the citizens, as well as the trustees will change. The American spirit flows pretty rapidly when we are all ready to go, and to do the fashionable thing. There is too much activity, and much of it is becoming so fashionable that I feel very definite that you will have your very pretty moon, and that within the next five years, your fellow-citizens will realize, without a doubt, that something very wonderful has been done for them.

Sincerely yours

W.G. Halpert

Director

To be continued.



Dear Tom Galley -
113 W. 13th St.
New York N.Y.

My dear Mrs. Halpert

I am enclosing check for Fifty (\$50.00) Dollars - together with your statement and bill for Groch Water Color.

Suppose you receipt the Groch bill and show One Hundred (\$100.00) Dollars due - that and have send the statement until 1st of next month. I like to pay off one picture at a time & have receipt when paid in full to file in Museum when I make my annual donation. You may not keep it - Los Angeles Museum is a public owned & controlled institution & my record must be clean & complete when I have my reputation.

Your book will show I paid for all expenses charges & for frames. So I was actually out just \$25.00 for Groch & Watercolor & you are holding a good money for me. Please send receipt at once care this hotel.

Prith Harrison

May 24th 29

My dear Mrs Halpert

I will be very glad
to send a picture to
Atlantic City and have
directed Branshaar to
send me when the others
go from his Gallery
Thanking you for the invitation
I am

Truly
Jefford Beal
230 W 59th St

10 WEST FIFTY-FOURTH STREET
NEW YORK CITY

May 28th, 1929.

Dear Mrs. Halpert:-

I am enclosing Mrs. Rockefeller's check
for \$250 to aid the artist, Mr. Hale Woodruff.

Sincerely,

Anna T. Keely

Mrs. F. G. Halpert
113 West 13th Street
City

ARTHUR BRISBANE
220 SOUTH STREET
NEW YORK

May 29, 1929

My dear Miss Halpert:

Thank you for your kind note.

If I have been of use, I am glad.

Yours sincerely,

A. Brisbane

A. Brisbane.

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June 4, 1929

My dear Mr. Stern:

Apropos of last evening's conversation, I am listing the names of galleries from which pictures and sculpture have been and are being collected (other than the Downtown Gallery) -

KRAUSHAM	REH	STERN
DANIEL	ACB PH	MANLY
REH HADOP	LYNE	SPENCER (via Phillips)

and artists handled by Brauner, Bourgeois, Ferargil, Dudenziag

Some exhibits have been borrowed from the Newark Museum, Frank Crowninshield, Dr. Saklatwalla, Robert Laurent, Harry Herring, Duncan Phillips. You will see that this answers completely once and for all - any hint of criticism that this is a Downtown Gallery exhibition. I have been put to a great deal of trouble and annoyance in collecting these works from rival galleries, and I am afraid that you have little, if any, realization of just how much time, effort this exhibition has cost me.

When we originally discussed my connection with your exhibition, we agreed on a business arrangement - i.e., a fee for my work - which, besides gathering the works, included such important details as directing the making of screens and furniture, supervising the printing and gathering material for it, procuring photographs for the press and catalog, using my influence to obtain important names for an honorary committee - and what is of greatest significance - my experience and knowledge of Contemporary American Art, and the associations which made it possible to collect the exhibits, and last but not least, my arrangement, your connection with Mr. Cahill. Furthermore, I still have the job of proof reading and following the printing of the catalog; the gathering of many outstanding exhibits, the hanging of the show, and the arrangements for the opening day.

Before taking any further action in this exhibition, I want to make definite our business arrangement. I am referring to my fee for the above work, which as I have told you, is One Thousand Dollars (\$1000.). Will you please communicate with me at once about this matter.

Sincerely yours,

17150
Howard University
Washington, D. C.
June 5, 1929

Dear Mrs. Halpert:

Thank you so much both for your thoughtfulness in sending me word and for your still greater concern in having your client make this generous contribution to Mr. Woodruff. I am sure it will bring gratifying results.

These things are much appreciated by those of us who love art but who have little money to promote it. It was a great pleasure to learn too that you knew and were interested in my young friend, Mr. Wells.

With best wishes for the Summer to you and Mrs. Goldschmidt,

Sincerely yours,

Alain Locke.

f.v. of several conversations 1928
copy in MMA file

"MMA file to JDL, Jr."

June 5, 1929

Dear Mrs. Rockefeller:

Some time ago, you asked me to set down in writing my plan for a contemporary American art museum.

I shall not go into the needs for such a collection in our metropolis - the logical art center of this country. Nor shall I dwell on the benefits to be derived by the public, and the artists. Nor shall I point out how much prestige would be added to us, in the eyes of the world. Such facts have been presented time and again by artists, writers, and laymen.

Many plans have been evolved for a "Luxembourg" - good, bad, and indifferent plans. None of these has been sufficiently practical to be put into effect. My idea, therefore, is to reduce such a plan to a scale small enough to be experimental, yet important enough to serve as a solid groundwork for future development.

The proposed plan is this:

1. that a committee of ten women art collectors, interested in American art, be formed.
2. that each contributes a sum of \$10,000, annually, for a purchase and maintenance fund to be applied toward the acquisition of Paintings, Sculpture, Drawings, and Prints - by LIVING AMERICAN ARTISTS.
3. that the expenditure of the annual total (\$100,000) be supervised by the committee, so that the selection might be personal and limited to those actually contributing the funds and ideas.
4. that this living collection be housed within the walls of our own Metropolitan Museum of Art...in a room assigned by the museum for this purpose, and over which it would have no control, and would carry no responsibilities for any possible "mistakes".
5. that the directors of the Metropolitan Museum be given the privilege of selecting from this collection, at fixed intervals, works acceptable for the permanent collection (Louvre) - thus making room for additional acquisitions in the Contemporary American room.

- 2 -

6. that this room be open to all those who visit the Metropolitan Museum of Art for the study of art of all times and countries, including our time and our country.

To me it seems fitting that women should foster this plan. Tradition points to greater courage in women toward reform and new ideas. Women are privileged to "change their minds", and therefore have that advantage in making new experiments. Women have more time to devote to the arts as can be judged from the attendance at all art functions.

In this connection, I want to make myself clear that the proposed plan in no way interferes nor conflicts with the establishment of an independent building to house the art of all nations, and to be supported by men as well as women. I feel that there is an immediate need, and that this is a simple solution with great future possibilities.

That the Metropolitan Museum officials may frown upon this idea at first, is not at all unlikely. However, for the reasons I mentioned to you some months ago, when I first broached the subject, I have little doubt but that they will cooperate with the committee of ten women, who are prepared to stimulate and to support the creative effort of our native artists.

What do you think of this idea?

Sincerely yours,

LOUIS E. STERN
HOTEL SHELBURN
ATLANTIC CITY, N.J.

June Sixth,
1929.

My dear Mrs. Halpert,

I hope that Mrs. Coons has told you how unusually busy I was all day yesterday and that was a continuation of the day before. It is for that reason and that reason only that I have not written you before this.

Frankly speaking, I did not read your last letter until this morning, and I feel terribly hurt at the tone of it. So far as I can see it serves no useful purpose. I have agreed that you should be paid \$1,000 for your services and to that extent you must know by this time I am responsible. You are entirely mistaken when you say that I have "little, if any, realization of just how much time, effort this exhibition has cost" you. I fully realize the value of your services and I have considered it a piece of good luck to have you become associated with this exhibit. I think I have demonstrated it in more ways than one. However, it seems that I have failed some way, on the score of which I am sorry. And I am equally cognizant of the valuable service rendered by Mr. Cahill, and my sense of obligation to both of you for making this exhibit what I hope it will be, is very great. I shall give your letter the most charitable construction and that is, that you have worked too hard and have lost your temper. When this thing is all over and you feel better, I will show you your first letters and let you compare them with your last one.

Now, with reference to the insurance, I have placed a binder to cover the entire exhibit, and you need not worry about the insurance. I cannot deliver the policy to you because the policy will not be issued until the thing is installed here. I rather assume that you have had experience with insurance of this type and know how it works out. If you have any doubt about it at all, I would suggest that you ask your insurance broker.

I may run up for a day the early part of next week, in which case I will see you.

Sincerely yours,



Mrs. Edith Halpert,
The Downtown Gallery,
113 West 13th Street,
New York City.

LES A

June 12, 1929

Dear Mr. Harrison:

You were very kind indeed to let the Atlantic City Committee see your names on the honorary list.

This exhibition is in the nature of an experiment.

The city has turned over a very handsome room, well furnished and equipped, for the purpose of an art gallery, and the first exhibition to be devoted entirely to American Contemporary art. Of course there are a good many artists of relative importance omitted, and there are a few artists not quite so important, included. However the average I think is high, and I think that this is the most important American exhibition that has been held in a public gallery. The interest in Atlantic City is so strong now, and every one, including collectors and artists, has cooperated so well, that there is every reason to expect this to be a knock-out.

The support of such people as you is very significant to the public and will undoubtedly prove a great help in this exhibition. If you should come east this summer, it might interest you to see the paintings and sculptures included. I shall send you a catalog as soon as the printer delivers them. Practically all of the exhibits are reproduced in this catalog.

Will you be good enough to send a copy of your catalog of the Phoston Harrison collection Los Angeles Museum, to Mr. Edward A. Jewell care of The New York Times, 239 West 43 Street, New York, N. Y. I had quite a chat with him a few days ago regarding your collection, and suggested that he write a special article about it in the Sunday Times. If you have any further information in conjunction with the catalog, it might be well that you include that for Mr. Jewell.

Sincerely yours

W.G. Halpert
ls.

Director

June 20, 1929

Dear Miss Kelly:

The letter enclosed refers to the Arthur B. Davies' decorations at the International House. Mrs. Rockefeller wished to have cards made so that guests of the International House could purchase them as souvenirs, and for mailing purposes.

Mr. Kent's suggestion is undoubtedly the best to follow, because of his experience in such matters.

My very best wishes to you for a delightful summer.

Sincerely yours,

June 20, 1929

Dear Mr. Storn:

Here I am, back in the cultry city, doing some more rushing around to finish up my work before sailing. What with Atlantic City, and what with the closing of the gallery, I was and am a pretty busy and nervous person.

I want to apologize to you for going off as I did yesterday. My departure, when I thought the matter over, had all the earmarks of a serious lack of courtesy. However, it was merely a misunderstanding on my part, or on your part - not unlike the incident of my arrival. I am not aware of the time until I asked you when in the gallery. Then we all rushed off to our respective rooms. But, I recall that on leaving I remarked that we would all meet in the lobby for a chat and farewells, as there was nothing to be done, and the rooms were all so far apart. It was thoughtless of me to make this suggestion, and I realized it while waiting, but was afraid that if I started for your room, we would cross each other - since we had agreed to meet in the lobby. In any event, I hope you will accept my apology.

How is the exhibition coming along? I am very eager to see the work and papers. Watch for the Post and Times. The Tribune will probably carry the story the following week, as the material reached Mr. Furrows on Wednesday evening, and he requires copy on Monday as a rule. A clipping from the Chicago paper is enclosed. To subscribe to the paper, and therefore received the copy before the clipping service could get around to it. The latter, incidentally, has been instructed to address future communications directly to Atlantic City.

So one of our clients are planning special trips to Atlantic City. Dr. (aklata) will be there on June 24th, I believe, and will look you up. He is a peach and I am sure you will like each other. It will be fun to get his reaction to the show. He is a severe and intelligent critic. Nevertheless, I feel confident that he will like the show. Personally, I think the exhibition is a great success in every detail, and hope that your colleagues there will realize what you accomplished against all odds. At this moment may I tell you how much I enjoyed working with you, sincerely. I may not have given you this impression because it was not always smooth sailing - but "we got there just the same".

I spoke to Mrs. Coons, just before leaving, explaining the situation frankly. She understands, and will discuss the matter with you.

Sincerely yours,

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

July 3 - 1928.

My dear Mr. Halpert

Congratulations on appearance - in text -
on reproductions and in representation of your Atlantic
City catalogue.

There are several artists in list that I am
going to ask you to help secure for me some day - as
I have written frequently - I dare not make haste but
I am sure we both can and will wait for
better times -

I was glad to see my name included
with so many of the younger men but I wonder if
you think that I also have the following named in
your list -

Lifford Reed 44x50 oil -
George Bellam - 26x32 oil -
A. D. Davis - 20x30 oil
Shelby Dammitt - Water color - (I'm getting you one).
Pop Hart - 5 Water colors -
Robert Henri - 40x52 oil -
Leon Kroll - 40x34 oil -
John Marin - Water color.

Kenneth Hoyer Miller - 44x40 oil.
34x29 oil.

Jerome Myers - 20x30 oil.

Julius Poscin - 2 Panels -

John Sloan - 32x26 oil.

Maurice Sterne - Wash Drawing.

The new Harrison Gallery of American Water Colors is hanging at last. It looks quite nifty and of course I want to improve upon it.

Mr. Maurice Block - former of Omaha Art Gallery - now in Huntington Gallery - a friend from Walter Pack - recently spent afternoon with me going over all our collections - in June 188 examples actually hanging in the Dupont Museum.

He admires Samuel Hulest but urges me to exchange the one I have for an inferior. What do you think of idea yourself? In June I like my example but I must consider others - especially in days such as these I have been facing. Write Mr. Hulest - no hurry whatever - if you recall you sent me card to select from

including an interview with Lurie - I prepared the
one I selected
changed my own mind but I wish to avoid criticism.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

Some day too I want to change my
palette - for something richer in color.

Walt Kuhn is another man we will
discuss in future - to say nothing of others.

Did you read the cynical article our
friend Bullitt put up concerning me? I mention
the clipping in which I put out a note about our
conditions - and I wrote a short note in
reply to something he sent me concerning another
matter. I ended - plagiarizing a facetious remark
just announced by my 8 year son -

"Dad will sure put a sock in the nose
but I hope he will not put a kick in the
pants."

It struck me as so funny that I
copied it in my note to Bullitt and that
old rascal could not resist Lurie from the
by smothering me as Lurie, send it. Can you
beat that? A dignified art collector is quite truly
Preston Harrison

GALERIEN THANNHAUSER
BERLIN LUZERN

BERLIN W 9, BELLEVUESTRASSE 13
TELEG. THANNHAUSER BELLEVUESTRASSE
TELEPHON. S 1 KURFÜRST 4336/4337

LUZERN, HALDENSTRASSE 11
TELEGR. THANNHAUSER LUZERN
TELEPHON. 188

7.12.29.

S T A T E M E N T

Regarding the Lehmbruck sold to you on October 8th:

We herewith state that the impression "Kopf des emporsteigenden Jünglings " by Lehmbruck is an old original impression. The whole figure with the same title is reproduced in the book of Westheim under Number 44 and 45. The impression is done while the artist's life and not made by Mrs. Lehmbruck after his death.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a person after the date of sale.

KOPF DES EMPORSTEIGENDEN JUNGLINGS 1913

by WILHELM LEHMBRUCK

kunststein 21 1/2" H. x 20" wide (at shoulder.)

Purchased from Galerien Thannhauser, Berlin, Germany, 1929

Statement on Galerien Thannhauser stationary, signed by Thannhauser, dated 7.12.29 reads as follows:

"Regarding the Lehmbruck sold to you on October 8th:
We herewith state that the impression "Kopf des emporsteigenden Junglings" by Lehmbruck is an old original impression. The whole figure with the same title is reproduced in the book of Westheim under Number 44 and 45. The impression is done while the artist's life and not made by Mrs. Lehmbruck after his death".

EXHIBITED: Museum of Modern Art
Germanic Museum, Cambridge
Chicago Arts Club
Lehmbruck Exhibition, Gerson Gallery

March 1930
Jan. 1932
May 1933
Feb. 1963

REPRODUCED: Catalogue, Museum of Modern Art Plate #4
" Lehmbruck Exh., Gerson Gal.

March 1930
Feb. 1963

Berlin, July 14, 1924

Dear Mr. Rockefeller:

This is my last day in Berlin - after one week's stay. Berlin is a most interesting city for an American. We have had so many versions of German city life that getting a first hand impression is very valuable.

The city looks very prosperous, and the Germans appear to be capitally well fed. The men are enormous. I find the prices higher than in New York, particularly in the restaurants. Food is frightfully expensive, and everything else is proportionately higher. However, I feel it well worth while. What Berlin has to offer in the way of art makes any sacrifice worth while.

Ancient art, and the old masters are remarkably well represented, and I have been having an art feast daily. The modern era can be seen chiefly in galleries, and I am rather surprised at the strong French influence in the contemporary German art. A few of the younger men are fighting it off, but in general it is rather poster-like, or French. The one artist who has really made a tremendous impression on me, is Diezbrueck, whose work is little seen outside of Germany. "fin' hi fa' are interesting than Millot, Golub and other "beetle sellers". There seem to be no examples available for sale here - other than the casts made by his wife after the artist's death. I saw only one original, and it was high in price. His etchings are also remarkable. I purchased a few.

During my rambles to galleries, I came across a great surprise. One of the dealers has two great Cozanne oils - a portrait of Adam Cozanne in blue, and a landscape. They are both outstanding examples, and probably the finest in the world at present. I was successful in obtaining a photograph of each from the dealer, who extracted a promise from me that I would not show the photographs to more than one collector, and that I would return them to him very shortly. They are being mailed to you, under separate cover. It is so rare to find examples of Cozanne's work of this character that I wanted to take advantage of the situation, in mailing them to you. The prices are naturally very high, to be shockingly so, but it is a matter of supply and demand and the market.

If they interest you, please cable me - c/o National City Bank, 11 Blvd. Haussmann, Paris. The prices are in the neighborhood of \$75,000., I believe. I did not want to discuss price with the dealer, as it might mislead him and plant false hopes. The photographs indicate the sizes, and give some idea of the pictures. The color in both is superb.

I do not know your Maine address and am therefore sending this letter to 54 Street, with the hope that it will be forwarded.

I hope you are having a happy time in Maine, and that you feel completely rested after the strenuous season. My very best regards.

Sincerely yours,

Walden, N.Y.

Paris, August 1, 1929

Dear Mr. Harrison.

I have finally reached home, and my trip has been today. Thus far, I have been traveling like a chorus girl on one-night stands. There were so many things I wished to see, and so little time, that I have been flying, literally, from town to town.

This year, I decided to see more of Germany, and found my trip most instructive. Berlin, Dresden, Koenigsberg, etc. have so much to offer in the way of art that it is hard to run through at any rate of speed. The smaller towns in some cases, are even more interesting. I found Dresden the queen of them all. The Volkshaus, arena is probably the most beautiful. Built definitely for new art, it is so successfully designed that it takes one's breath away. And the collection of modern paintings, sculpture, and drawings, is superb. To this must be added the size of the hall has a use, for it is beautiful, too, and in the large cities in the States! I was quite overwhelmed.

There are very little things, outside of the famous galleries. The time of the year is not very good for art in general. However, I found some interesting exhibitions of younger German art. Most of these are considerably influenced by the French, but a few are completely original and are doing interesting work. I found a painter by the name of Hans Hirsch, and a sculptor named as a sculptor. If so, the older men like Hirsch, etc., etc., and others, are not new, and the three mentioned are doing some very fine work. Art is very dull at present. Practically everything is closed, and one hears nothing but prices and names of American collectors who buy them. It was a pity to hear the almost entirely commercial attitude of the artists here. I hope it doesn't spread back home.

Thus far, I find that the young Americans compare more than favorably with the young Europeans. There is no one as interesting as Ault, Hirsch, Verne, Pollet, etc., with such fine qualities and personal style. I shall come back to our little gallery with even more faith than heretofore. I am to build an extension where we can have things, etc., in a better light and I am ever, to get back to work.

Pop Hart is in Paris, after a stay in orosco. He has done, and is doing splendid work, and I am sure that his next exhibition will be a great event. The unconscious beauty in his drawings, and paintings, constantly increasing, is a great contribution to our art. A few of the French artists who have seen some of his things are enthusiastic. And Pop is a character. We have grown fun taking him out on sight seeing tours. He is so excited about that side of Paris, a phase which bores all the others, that it is a treat. And he is always busy with his pencil.

Ernest Tiele and Stefan Hirsch are here also. I expect to arrange an exhibition of a group, opening October 1st. It should be very interesting, as in practically every case, the work shows a departure, or what is more correct, a further maturity. It is too bad that you are so far away, or are you planning to visit New York in the fall? And perhaps Atlantic City? I left town immediately after opening the show there, but have heard very nice things about it. And a job to cover the territory, and to include on these so does not particularly appeal to you. However, a cross section is a cross section, and one cannot consent to one's favorite alone. You know this from experience.

I am glad to learn that the American Library is finally a reality in the Los Angeles Museum. And that is a wonderful thing. It will be a great collection. I hope next summer I shall "see America first" as I shall have the pleasure of visiting the Harrison Galleries. It will be a treat. And I shall be very proud of the fact that I was privileged to work with the father of the collection.

When you get a chance, do write to me - c/o National City Bank, 41 Blvd. Haussmann, Paris.

My very best regards.

Sincerely,

DUNCAN CANDLER
ARCHITECT
126 EAST 27TH STREET
NEW YORK

August 5th, 1929

Dear Mrs. Halpert:

Your very interesting letter from Berlin I was indeed glad to receive. I took the liberty of sending a copy to Mrs. Rockefeller who wrote that she found it delightful and said that she wished she could have been with you in Germany.

A few days ago I discovered in a second hand shop ^{near home} a very good proof of Sloan's etching "Portrait of Paul de Kock". It is standing on my table and I like it better all the time.

The summer here has been very quiet for me, having been away but little. I quite envy you, your travels from one place to another on the other side. Enclosed I am sending you a banker's check for \$50.00 which please spend, half for yourself and half for me, for a print or two. I have in mind for myself, if you can find a copy, a lithographic self portrait in colors by Roualt. In the Gallatin gallery in Washington Square there is one of these prints which I like very much, and if you should find any colored lithographs by Bracque, they are also interesting; have them in mind to be able to send for.

Deskey and I are working on Mrs. Rockefeller's gallery and print room and hope to get the work started very soon so that she will have it by the first of November. She has approved the use of harewood for the gallery and possibly the walls of the print room will be done in Bakelite. The ceramic metal and glass cases are quite up to date and the estimates for them much higher than expected which is usual but they can be adjusted.

I agree with all you say about the pleasures of your trip abroad and your relaxation on the steamer. With best regards and hoping that the remainder of the summer will be happy, I am

Sincerely yours,

Duncan Candler

Mrs. Edith G. Halpert
National City Bank
41 Boulevard Haussmann
Paris, France

P. S. Mrs. Murphy asked about the possibility of getting one of Bracque's recent paintings. Will you have this in mind and make notes of any possibilities that may present themselves as to description, price, etc. of a Bracque.

Paris, August 10, 1929

Dear Dr. Saklatvala:

Thank you for the nice note. Every once in a while, I feel as if I were entirely removed from my past. Perhaps with the future air mail service, correspondence across the sea will not be quite so unrelated. The time that elapses between the sending, and the receipt of a letter creates an amusing discord.

Paris in August is rather dull from an art stand point. All the galleries where life exists are closed, and one naturally sees only the head liners exhibited. Blue Picassos, Cubistic Picassos, brown Derains, yellow Derains, and so on down or up the line, as you wish. Talk of prices, francs, dollars, collectors - the modern commerce in art --- an unwholesome spirit prevails, and our poor American collectors are either praised for being good sports in paying the prices, or are ridiculed for "felling". It is all business. However, I found a little gallery in a little street, where I saw some delightful examples by more and less important artists, and succumbed to temptation, but in a small way.

Germany is more active, and the spirit was much finer. The young or less were shown in many of the galleries, and although one sees the regular French array, young Germans are displayed all over. A lot of them are really interesting. There are many who point in the modern French tradition, and they seem to be quite popular as an idol for the young Germans. They cannot understand. But there are a small number who are developing, a something. I was particularly interested in a young chap by the name of Horner. And then, the sculptors, I was delighted with the work of Kurt Idzerd. His sculpture is much more than Kolbe, who is now manufacturing along the Ford plan.

What is particularly significant in Germany is that even Dresden has an important collection of young art. In Dresden, a special wing of the Zwinger is devoted to the young artists, and this idea certainly puts to rest both France and our own native land. All through Germany there is enthusiasm about the development of a native art again, and the museums and collectors are encouraging the idea. I wish some of our American directors would wake up.

Essen, which is about the size of Buffalo, has the most beautiful of all museums. It is the most remarkable place, architecturally, and houses only 19th and 20th century art - French and German. A visit to Essen was the most enjoyable experience in my trip, in spite of the great difficulty I had in reaching it by plane. I shall tell you of the wild trip through the ether, when we meet in New York.

EST. 1911 JAN. 1912

What has been going on in Pittsburgh and New York? Did you enjoy your visit to Atlantic City? I learned that you acquired the Hirsch, through the artist whom I met in Vurnberg. He received word from Mr. Coons, and was very much delighted when he learned that you purchased it. Incidentally, I benefited by being the guest at a great dinner as a result of the news.

I am planning to return to New York, on August 31st, to "lay the cornerstone of the back-yard gallery", which we have decided to build in spite of the real estate development in the neighborhood. After seeing what is being done in Europe, I feel that the American artists we have can support a new building.

Pop Hart is in Paris, and I am taking with me some of the work he did. It should create a sensation. Some of the later colors are really superb, and many of the French painters who have visited him are all agog about Hart. Fiene has done some fine things in Paris, and we shall probably open the season with some of his work, that of Pop and several artists visiting here.

If you find time, do write me. It is such a treat to hear from you.

My best regards.

Sincerely yours,

Hotel La Salle - Chicago - to Oct. 5 - 1925
after Oct 5th →

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

August 28, 1925

My dear Mrs. Halpert.

On chance of this reaching you in
Paris - so as to answer your nice recent
and most interesting letter.

I am leaving in a few days for
Chicago - as yet length of stay undetermined
but in any event I cannot continue on to
New York and from present indications will
not be able to get to Comex International
(Oct. 17th) ^{reach New York} or see Chicago American (Oct. 24th)

It may require me more eastern
trip - late in November - in which event I
would endeavor to do all three things.

Let me first thank you for your
kindly interest in my behalf. As you suggested
matter up - I at once wrote Mr. Edwards

Alden Jewell of N.Y. Times who printed a
bully article on our art work - July 9th - later
Bulletin reprinted it in full in Chicago Post on
July 23rd -

Mr. Jewell wrote me that Krumpholtz
had spoken to him last spring and that your
good words had started him off.

I got a dozen copies and sent them
to persons out here where I felt the influence
would count. It should have ^{been} reprinted in
full in Los Angeles - but never one reference
has been made locally. That explains how
difficult it is to make headway out here -
the hearts have come at psychological moment.

But & this is important. The
Museum crew did see it and believe me
they - me and all - are polite - so I am
all eyes & ears myself - waiting to make
my next play count - and count off!

You will not get your regular \$50⁰⁰ check this month but it will come itself up in good time. This likewise requires an explanation: On May 22^d I mailed you a check of \$50⁰⁰ as my first payment on Gorach. On June 30th my second check for \$50⁰⁰ was sent and on July 29th I mailed my 3^d or final \$50⁰⁰ check - making \$150⁰⁰ in full payment for Gorach Water color. For some reason the checks did not go through at once - I suppose on account of your absence - any way I just got receipt for 2nd payment and I want to make sure of all three checks. prior to starting on Walkowitz I want to make sure that no confusion exists regarding Gorach being paid in full.

You see I must make various monthly payments and to simplify matters for myself I take picture by picture instead of totals.

For instance I had to pay for a Sorani, Miesz, Pascin, Davis etc. - and then began on Gorach; Davis, Derain - after which came Walkowitz

to be followed with you down Knoll - which I will want furnished this winter.

I hear on every hand the enormous prices now being asked abroad and yet I have gone along without being "boaked" - I feel because I do not lose my head and because I follow the game. The instance - since 1912 I have desired a Davis - you may recall how I am and I corresponded about Walter Loomis. Last October in N.Y. - Mr. Krumpholtz happened to mention Davis - I told him my lack of luck - suddenly he displayed an early (1905/6) Davis oil - 20" x 30" - named a very low price. I did not like it at first - few people do which must explain price & bad market. Finally I began to fancy it & agreed to take it in approval. Now came a queer coincidence. The day I decided to accept this Davis - Davis himself died but I knew nothing of this for almost two months.

That Davis is now paid for - hangs in my big American gallery and I am crazy about it - In fact I am positive I have a most interesting example of a great man.

Many things happen to make me happy - proving after all - I put my nervous in some way - Because I do make terrible financial sacrifices & deserve credit for that if nothing else.

Mr. Walkowitz wrote me & sent a book on his work - just as you & Pop Hart did previously. From abroad Chayall, Kishin, Kaza, Kopp-dernat, Tring, Skote & others have furnished me brochures concerning themselves.

What this means - you can see - I am becoming known in Europe & in America - even more than in Los Angeles.

I often wonder if great wealth could have accomplished as much for me as the sacrifices I make.

Take Chester Dale, Fred & Jay Bortlett, Martin Ryerson, Frank Owsinghouse, Mr. Levinson, Duncan Phillips etc. - To be sure they are masterpieces by great masters - but what story is here in just paying a price for a work already famous prior to final purchase.

In 1926 in Paris - with a few thousand dollars - I made a French collection - adding to it gradually ever since. To-day I could not buy one picture for price I made for 50 in 1926.

Prior to that I had striven for a gallery of American art. And as you know I made mistake after mistake - due less to lack of knowledge than inability to make proper contact.

Now comes our little introduction - through an advertisement - followed by correspondence - finally personal relations. This has led to my present work - an American Water Color Gallery - reproduction of America's great melting pot - meaning neither "race, creed nor color" as the saying goes - and therefore a genuine American of to-day to represent the future.

I myself came from Pocahontas - John Rolfe - dating back to 1607 in Jamestown. Ancestor after ancestor landing from 1628 on to 1730 which was my last. I was asked to become a Colonial Water Color member & when asked who was my ancestor - I found I had 36 eligible founders to claim.

And just because of this - I see importance of the emigrants of to-day - an "Ancestor" always is termed an "Emigrant" & generally - meaning not one to land - not referring to Ellis Island.

In these days - in Lane our types coming over - and these types will found the race of America of to-morrow.

Art knows no boundaries - a genius knows no ancestor - he is carving out his own destiny & it will be his & his descendants who will inherit the name.

I gladly included H.O. Tanner in my gallery - a great negro representation. It was under my head & not about Max Weber, William Jacob, A. W. Kallwitz, Ernst Siemsen etc. but I could not quite see Cushman - any more than I do not justify Picasso in my American group.

I envy for Germany, France and foreign lands for comparison - I shall never tackle German art myself but I am just sorry I cannot afford it.

Yours truly
Fritz Koenig

Paris, September 1, 1923

Dear Mr. Langer:

Please don't think that because my answer to your letter is delayed, that I did not appreciate your thoughtfulness and your sweet deed. With many thanks.

I believe I wrote you regarding our friend Don Hart. He is in Paris, and keeps so busy all day long for his painting. Restaurants where the food is like his dietetic meals. I do not dare to drink anything but water, as he insists on joining me every time. But the food and alcohol is bad for him. However, he is a dear, and is a great artist.

He speaks of his "Bach" cult, slightly looks all for it, and has hopes of entering into it. He is with a young woman, and he loves Paris, the food, and the work. But, neither his earthly "Bach" cult, nor his other cults interfere with his work. It is a pity to find a man who does the work he does. One of his recent water colors, and a little painting, and the fact that he is constantly improving is evident in everything he has done since he came from his "Bach" cult. He has other artworks, and if it were not so costly, should arrange an exhibition in Paris. It would be a tremendous success. I am writing you, all the finished works, and am already looking for a collector. It will be a "Bach" cult.

I have in it every sort of thing in Paris galleries, private collections, and artists' studios. The art is everywhere. It is like a little bit of everything. It is very stimulating, but not only the whole of it. Very old, talks art, new art, and sells art. The dealer, the collector, the proprietor of the studio, the artist, the collector, and the collector - each is an art merchant. I don't know if there is more than one collector in all of France who is sufficiently attached to a painting or sculpture, to refuse the exchange of it for American dollars, or German marks, etc. It is really painful, this traffic - traffic of artists' souls. As Minor Lynn would say it. The goose that laid the golden egg, as in the old fable, but in the art world the colors are to give it a reality. Each artist is trained and fattened for the market, the golden egg is slowly removed from him, and when the egg is no longer golden, the other colors are for the market - and then the goose is killed.

So, the truth, and the art, in the final analysis are for the collecting of art. Of course, we can resist it - we help we do acquire and retain fine art. The only article in the only "War",

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1901, 1902, 1903, 1904.

written by Thomas Craven, referring to our acceptance of French culture, and exploding many of the theories. I shall show this article to you.

Of course, there is some fine art being done, and I am as great an enthusiast of Roualt, Braque, Chagall, and others, as many of our Americans. In fact, I have chased a few things myself, paying ridiculous prices. But the Derain factory, the Vlaminck, and Utrillo supply - and the subsequent demand, make me very unhappy. And that is most painful to me is the final remark of all the dealers here, "but we have no American art - no artist who can compare with the French".

Apologies. In reading the above, I realize that I have placed myself in a bit of a predicament. Don't mind me.

You were very fortunate in finding the coin, but you seem to have a talent for such things - among others. By the way, I finally discovered the Roualt and the Braque you want. The former is probably the best price available, and I am delighted that I discovered it, after leaving in order to see a collector in Paris. Mr. Vollard has been attending all the dealers from the art world, and I bought a few more and more, including the last album of six lithographs recently published. I also secured a copy of the second edition (two printed) of Vollard's book on Renoir, with the original drawings included. I have so much to show you, and so much to tell you. So set aside a long evening, if you so, and I promise to bore you with all sorts of art tales. I shall have some interesting stories, which I saved for you.

Congratulations. I am glad to hear that you finally succeeded in using the record. I spent a good deal of time looking for modern architecture, particularly the collection of art and architecture, and am now, however, convinced that the best solution. I visited the home of Mallet-Stevens in Paris, and had quite a chat with him. He built some beautiful modern houses, but the interiors are not as successful as the exteriors. You are no doubt familiar with his work.

Don't tell me. Murphy told me I am still hunting the Picasso for ever. I saw one very fine one, but it was prohibitive in price. I expect some interesting news in the connection soon, and shall pass it on. To buy from the dealers is absurd, but no wonder then a collector can be divorced from one of his pictures, and usually, one gets the benefit of the price. I shall do all I can.

I am planning to return the first week in October, and hope to see you shortly after. It is likely that I shall call on the Justice, arriving on the tenth. I am so eager to get home this year. I hope to find you looking very well, and rested.

Sincerely yours,

September 19, 1929

Dear Nina:

I have not yet written to you since, but soon I arrived in New York I found myself surrounded with letters, telephone messages, friends and foes. To make matters a little more difficult, I was called to Atlantic City the day after my arrival and had to spend several days there. However, I am back at my desk attacking the correspondence.

I am eagerly looking forward to the receipt of my indiscretion in the way of paintings, prints and sculpture, and hope that you have already arranged the shipment of these. I am under the impression that all the shipment should be in the hands of the shipper, Edward Brown, 123 Blvd Montparnasse, Paris, France. Please check with them to see whether the necessary consular invoices are included in the shipment, or were sent to me under separate cover. Otherwise, it will hold up delivery on this side tremendously and we must get these things at once. I haven't the time to get the French draft and no doubt you can have the check cashed on the first.

I am enclosing a check for \$250.00 made by Mr. Brownfield payable to your order at my suggestion. I will pay this check to several purchasers but would like to have you cash it at once and purchase from Mr. Vollard, or at least to double check the amount, which is being in the forthcoming book on "Friedrich Schlegel" referring to the prints. Mr. Vollard has a superb collection of prints. You may recall the folder containing these lithographs, but I would like to have a complete set of the lithographs at once. Complete book or a complete set. I don't recall the exact price of the complete set of prints, but I will pay you within the next day or two. You no doubt have a price. The old collection of prints to the Vollard, but the reduced list price is approximately that they were somewhere in the six hundred dollars or so, but I shall let you use your own judgment. You must have the consular invoice. Those prints can be sold by registered mail with consular invoice under separate cover. Please not have any extra expense attached if you can help. The bills I am receiving from the customs here are exceptionally high. Just as my other purchases arrive, I hope that I shall be able to send you more money to make additional buys for me. It looks like a very good season on this end, and perhaps we can work together in good style.

Have you had your vacation yet? I am so grateful to you for the many courtesies you extended to me during my stay in Paris. It was very

chermin of you and I certainly appreciate it. .ome day I hope to recip-
rocate. Why dont you pay me a visit in New York? How are Martin and George?
I have been wanting to write to tam, but I haven't had a moment to myself
since I returned. Give my love to both.

Sincerely yours

W.G.H. lport
10.

6100

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September 24, 1929

Mr. Preston Harrison
Hotel La Salle
Chicago, Illinois

Dear Mr. Harrison:

Your letter is received to me in regard to the purchase of the painting "The Death of Socrates" by Jacques-Louis David. This painting has been traveling and collecting in the United States for some time. It is now in the collection of the National Gallery of Art, Washington, D.C. It is a very fine painting and is one of the most important works of the French Revolution.

I am very glad to hear that you are interested in this painting. It is a very fine painting and is one of the most important works of the French Revolution. It is now in the collection of the National Gallery of Art, Washington, D.C. It is a very fine painting and is one of the most important works of the French Revolution.

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To Mr. Harrison, I am very glad to hear that you are interested in this painting. It is a very fine painting and is one of the most important works of the French Revolution. It is now in the collection of the National Gallery of Art, Washington, D.C. It is a very fine painting and is one of the most important works of the French Revolution.

By the way, have you a typewritten catalog of your American Collection? I was talking with the Director of the Modern Art Museum, who is very much interested in what you are doing, and he asked for a catalog of your collection. I was under the impression that you had one similar to the French. However, a typewritten list -- if you have one available -- will

do very nicely.

I am looking forward to seeing you in New York.

Sincerely yours

Director

E.G. Halpert

to.



Room 1200

Hotel La Salle

until about November 1-1927.

Chicago September 27 1927

My dear Mrs. Halpert -

Glad to hear you are home - if father were kind to me

DuSalle at Madison St
Telephone Franklin 0700

We hope to leave middle of next May (from Los Angeles) returning middle of following September (to Los Angeles again) and hurry across continent - catch steamer at once or as to leave as much time as possible for Europe. The plan going straight to Paris - where our heavy baggage would remain - then travel light through Switzerland, Italian Lake - principal cities of Italy - Innsbruck - Vienna - Prague - skippily everything in Germany excepting Weimar, Dessau, Mannheim, Düsseldorf, Essen - then via Luxembourg straight to Paris - after which as fast as possible back home.

all because of school season for my 8 year old child - he would have about one month prior to closing & about 10 days after opening. Which would be do with less harm than more. So the trip is made for Mrs. Halpert's benefit & show her the high spots and for my education insofar as Vienna & German towns are concerned.

Hence I may be broke & stay home - so that's that.

Latter part of this month - I will mail you my first check towards pay ment of the superb Marking. I sure thank you and him for that example. When I have it paid for in full then I will ask you to ship the Knoll too. Thinking of good old John Knoll - did you see his "kung" in last issue of Art Digest. He is one swell example of a "cock-eyed Knoll" in that lay out. If I was walking in a back alley & saw such a guy coming my direction - I would yell "police" ahead of time. Knoll is Knoll is a most kind looking chap - Anyhow looks as no look - the guy can paint and I am forced to know him & wonder still to own him.

I haven't got around to publishing an American catalogue. I will be my next investment & I think I will write introduction myself - just a short history of what we have done - why we did it and what we hope for - no art book whatever.

Quotations to Nation - like an art I never tackled stock market to put the chance of a life-time. I stuck to real estate & nothing to do with (or safer) for a long fall. As no stenographer is handy (being Sunday) - I will scribble

the list of our American collections - you might type-write them as duplicates when at leisure & use as you feel inclined. Your good friend Mr. Jewell of Times has treated me royally & I am ever grateful to you both. So far Los Angeles has never mentioned a line - Chicago Post reprints it regularly.

I have a suggestion to make - something that will help me tremendously and even might prove of value to yourself - as propaganda. I am not just chasing publicity - what I need is recognition - especially in California at present. The "Native Son" idea rages not there & jealousy is rampant against outside encroachment.

This is my idea - see how it strikes you.

If ever anybody goes to or through Los Angeles - anyone in there - just have that person write two letters - a few lines only - addressed to Los Angeles Times and to Museum Director - laudatory of work done by Museum for art. In fact if anyone of importance - by which I mean with a name carrying weight - could address a letter to Los Angeles County Board of Supervisors - it would be a knock-out for me. I really know that whole crowd against me - not viciously - just amazingly indifferent. Think it over and perhaps some cleverer idea may occur to you - I take my hat off to you when it comes to brilliant ideas and that is not flattery - plain statement of facts.

Remember - Los Angeles Times - Art Editor - no more.

Director of Los Angeles Museum - Art Department - no names - just titles - Los Angeles County Board of Supervisors - Los Angeles, California - not as individuals - merely a body to whom a people's gift of art has been donated.

It goes without saying that my art work must continue & very slowly increase - I must "scotch" idea in minds of Supervisors, Museum Trustees & Directors - that a favor is being done me by considering our donation - that is why I must so star in making offers. Luckily my American Water Color Gallery is large - not well lighted at present - but the greatest concern is not yet having it permanently - just 10 year loan - can you see why I need publicity & recognition?
Frieda Harrison.

Harrison Gallery of American Art -

(all oil paintings)
permanent.

- 1- Mayman Adams - Portrait - 52 x 40 -
- 2- Karl Anderson - 54 x 38 -
- 3- Ziffel Paul - 44 x 50 -
- 4- George Bellows - 26 x 32 -
- 5- Hugh Brockway - 32 x 26 -
- 6- Frank W. Benson - 25 x 30
- 7- John Carroll - 50 x 40 -
- 8- John Corbijn - 44 x 50 -
- 9- Wm M. Chase - 24 x 20 -
- 10- Elliott Damselfield - 20 x 24
- 11- Charles H. Davis - 18 x 26
- 12- Charles H. Davis - 26 x 22
- 13- Arthur O. Davies - 20 x 30 -
- 14- Theo. Salkins - 16 x 20
- 15- J. C. Smicula - 50 x 60
- 16- J. C. Smicula - 38 x 50
- 17- J. C. Smicula - 38 x 36
- 18- Wm J. Blackmer - 24 x 18
- 19- Robert Henri - Portrait - 52 x 40
- 20- Robert Henri - 24 x 20 -
- 21- Eugene Higgins - 38 x 44.

- 22- Childs Hassam - 50 x 36 -
- 23- Childs Hassam - 40 x 36
- 24- Childs Hassam - 30 x 36
- 25- Childs Hassam - 36 x 25
- 26- Childs Hassam - 36 x 25
- 27- Childs Hassam - 25 x 30
- 28- Childs Hassam - 25 x 30
- 29- Sam Krull - 40 x 34
- 30- Ernest Lawson - 40 x 50
- 31- Ernest Lawson - 50 x 60
- 32- Hayley Lora - 50 x 44
- 33- George Lutz - 36 x 54
- 34- George Lutz - 21 x 16
- 35- Gari Melchen - 40 x 36
- 36- Hayes Miller - 34 x 28.
- 37- Hayes Miller - 25 x 30
- 38- Jerome Myron - 40 x 36 (a very fine group)
- 39- Robert Rask - 32 x 26 (not much)
- 40- F. W. Redfield - 40 x 60
- 41- Elmer Schofield - 54 x 60
- 42- Laphy Seyffert - 32 x 26
- 43- John Sloan - 40 x 50
- 44- Gordon Lyman - 40 x 50
- 45- H. O. Tanner - 25 x 21
- 46- H. O. Tanner -

No more can be at the gallery
in the subject - or very much to
be added.

Total 46

Harrison Gallery of American Water Color (10 paintings).

- 1-12- Joseph Pennell (Water color) -
- 13-15- Childs Hassam (Water color) -
- 16-20 - "Pop" Hart (Water color) -
- 21-22 - Wm Josiah - (Water color) -
- 23-24 - Jules Pascin (Pastel, Wash).
- 25-26 - Walt Kuhn (Water color + Wash Drawing)
- 27 - Samuel Halpert - (Pastel)
- 28 - A. Wasservitz - (Water color)
- 29 - Maurice Stoma - (Water color)
- 30 - Charles Demuth (Water color)
- 31 - Maurice Prendergast (Water color) -
- 32 - Ernest Trine (Water color)
- 33 - Robert O. Herold (Water color)
- 34 - John Marin - (Water color)
- 35 - Max Jacob (Pastel - very rare - comes from his sale).
- 36 - Stuart Davis (Water color)
- 37 - Max Weber - (Water color)

- 38 - George G. Ault (Water color)
- 39 - Bernard Sussar (Water color)
- 40 - Joseph Ballew - (Water color)
- 41 - Lawton Pugh - (Tempera on canvas)
- 42 - Sam Krull - (7 x 12 inches).

This gallery is all on the
second floor.

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GALERIE JEUNE PEINTURE

PARIS, LE 8th October 1929

DIRECTEURS :

M^{me} J. LISZKOWSKA

ET

G. MAUNIER

3, RUE JACQUES-CALLOT

PARIS (6^e)

TÉLÉPH.

R. G. BRIME 381.144

Edith Haepert,
113, West 13th Street,
New York.
c/o Downtown Galleries.

My dear Edith,

After you left Paris I had a great deal of difficulty with the people we got the Chagalls from, you will have to be sweet enough to forgive me for being forced to cable you for the money, but I had no other alternative in the matter. The money was received in good time and the matter has been cleared up to the satisfaction of every one.

All the things you reserved at Vollard will be sent you as soon as I receive the money which I wired you about the 7th of October. This shipment will be long under weigh before you receive this letter.

I passed by the shipper at Montparnasse and all the formalities such as consular invoices and so forth have been looked after. I am sure it will work out all right and that all the things that you took over to him personally will eventually get straightened out. All the things that you purchased from my Gallery, that is from my personal things, have been properly declared and invoiced by the American Consul.

I will take care of the purchasing of the Roualt Lithographs that you asked for in your last letter and ship them at the earliest moment. The cheque for \$250 you sent was also received.

I will have to ask you, dear Edith, that hereafter in sending me money please send Bank Drafts for

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GALERIE JEUNE PEINTURE

DIRECTEURS :

M^{me} J. LISZKOWSKA

ET

G. MAUNIER

3, RUE JACQUES-CALLOT

PARIS (6^e)

PARIS, LE. 192

TÉLÉPH.

R. C. SEINE 381.144

-2-

it is much easier to collect the money here with such Drafts. All personal cheques usually always have to return to New York for collection and this entails the unnecessary expense of cabling and also loss of time.

I am sending you photos of Derain that you saw in my Gallery. If there is anything you desire in any way, shape or manner, do not hesitate to call on me. I sincerely hope that you had a very pleasant voyage and that the picture buyers of New York are treating you as they ought to and that you will have a very successful season. Our season here is opening and things are becoming quite active. I sure appreciate your inviting me and I hope that in the very near future I shall be in a position to accept your invitation. Both Martin and George send their best love and are hard at work.

Give our best love to your sister and Eddie,
I hope they are all enjoying good health,

Yours very affectionately,

Jannie
Paris
1929

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October 13, 1929

Dear Nina:

Now that you are back on the job--I hope that you had a very pleasant vacation--I shall give you some more work. Will you please get for me at once, the large Maillol which Mr. Vollard put aside for me for 6100f. This was in addition to the three which I purchased originally. I hope that you remember which figure it is, but Mr. Vollard probably has not forgotten. Just as a reminder, it is the woman standing with one arm behind her back. I should like to have this sent out immediately.

In addition, please get another set of the six lithographs by Roualt of which I bought two sets from Mr. Jacquart. I have an additional order.

I hope that the cable-order reached you in time, and that the first shipment of the Vollard purchases have been made. If I am not mistaken, I wrote in a previous letter about the method of shipping. The last delivery was so high that it brought the prices up to an enormous figure. Will you please see to it that a less expensive packer, one who is very reliable of course, handles the shipments in the future.

I am enclosing a check made out to your order for the Maillol and the Roualt prints. I do wish that you could make some arrangement in Paris whereby you could cash our checks directly as it adds five to ten dollars on the price each time, and every little bit counts as the competition on French art is very keen, and by the time we get through paying the expenses we make very little profit, and it is not encouraging to us.

Please write me very soon and let me know what action you have taken in connection with the previous orders.

How is your season? and how are Martin and George making out? I was hoping to hear from them, but suppose I do not deserve a letter in as much as I have not written them directly. My time is so taken up these days that I have been obliged

to go to bed at ten o'clock every night to rest up for the next day's activity.

My very best regards to you all.

Sincerely yours

Director

WESLEY E. HILGERT
la.

P. S. We are sending you a draft, in payment for the Maillol and the Roualt lithographs, under separate cover.

October 25, 1919

Dear *Mina* ~~Mimi~~:

Just a hasty note to enclose the draft for \$1000, in payment for the Maillol sculpture, regarding which I wrote to you a few days ago -- and which was to be purchased from Mr. Vollard at the price stated and given to me originally when you and I called.

My best regards.

Sincerely yours

Director

E.G. Halpert
la.



Hotel La Salle at Madison St.

Hotel La Salle

Chicago October 26 1927

My dear Mrs. Halpert

This is my first payment on the
Walken's Water Color - you might return enclosed
statement - the two glasses and 2 presses (total \$11.00)
Loving has paid you by check on May 10th and
the porch was being paid in full - also Pavers.

It is a bit slower work than I like
but I hope you will not mind.

It will be out of question for me to
make my usual New York trip this year and I cannot
fall in how very soon. Business will call me
to Chicago and over again for at least two years
always meaning a separation from my family - a most
unpleasant prospect.

The art situation in Los Angeles is
in a most discouraging muddle - naturally I refer to
Museum we have and obstinacy on all sides
preventing a really big program to be started.

The trip I had in view for Europe has just
fallen off so you can see I am kind of out of luck
so to speak. I enjoyed many of our friends at present
just like sharing - Mr. Halpert, Mr. Walken's - Mr.

Frank, Mr. Jacob, Mr. Starna, Mr. Knoll, Mr. Pullet,
Mr. Stewart Davis, Mr. Karpis, Mr. West Kuntz and Mr.
Max Weber - just a regular round-up - which I was
enjoyed seeing.

I will be at this hotel for several weeks
before moving to Los Angeles - on your next return
receipt to the city.

With best wishes & many thanks -

Yours truly
Rita Harris

November 3, 1929

Dear Nina:

In going through my papers, I found that I had ordered only one set of the Rodalt lithographs, published by M. Vollard in conjunction with his book on Africa. As a matter of fact, I need two, as I had promised two of our clients this set.

You received the two hundred fifty dollar check and later a draft for sixty-one hundred francs. The latter to be applied to the Maillol purchase. The two hundred fifty dollars is partly payment on the four sets of the Rodalt lithographs -- two from Vollard and two from J. Equart. I am sending you an additional draft for twenty-five hundred francs to help matters along, but cannot complete payment until I get an additional bill from you.

I shall be very grateful if you expedite shipment on this. May I suggest that you send prints valued at one hundred dollars or less, by mail, addressed to this gallery, since there is no extra fee on shipments under one hundred dollars. The others can be sent via American Express as you did the Maillol sculpture.

I see the Mamona is only advertised in this country in conjunction with a New House exhibition. No doubt you are something to be said to be oversteering but our little matter regarding the sale of the Crogall and the Gocer, purchased by Mr. Gooder, is?

Do write me soon so that I can join you in Paris. My very best regards to William George -- and to yourself.

Sincerely yours

L.G. Halpert
La.

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November 15, 1963

1940年11月12日

The enclosed photo was received in my previous letter.

I'm getting rather disturbed about our instructions. So much time seems to be lost in correspondence. I'm still a little hopeful that we will better understand the picture.

it is a very simple matter to make a copy of the
contract and give it to the client. The only
thing to be done is to make a copy of the contract.
Of course the simplest method is to make a copy of the contract
and pay for it under the condition that it is necessary
to follow the procedure and in the meantime, I do not want
you to pay you as promptly as possible -- that is immediately upon
receipt of the article, and we can then show up to our client
Particularly, we can show up to our client the article so
that they can see the value of the article and the price of
the order. In the actual delivery, in the case of the article
later.

[illegible][illegible]

and 1 sculptures have arrived as well as the book and the noir prints, but the paintings by Pascin and Fautrier, as well as the etching by Bonnard, have not reached me as yet. I believe I paid for these with a post-dated check before I left. Do let me know whether and when I may expect these.

I am enclosing a copy of a letter addressed to M. Jaquard apropos of some prints which we would like to have. I thought it would save time if I asked him now, and since you have a carbon copy you can get him to pay your commission directly -- or upon receipt of the prints we can send the checks to you.

How do you find the new season? Is there much activity in Paris and if so, who are the artists most sought after at the present time? My do not Martin and George write to me occasionally, I am so eager to hear what they are doing.

I get word from you now and then from various parts of the world, but it is so hard to keep in touch with friends abroad.

Sincerely yours

W. H. Auden

W. H. Auden
1944

November 11, 1949

Amisler and Ratmarut
Beironstrasse 23a
Berlin 3, Germany

Gentlemen:

I am enclosing a draft for 151,50 marks in payment for several prints which I have selected from your recent list:

✓ 1 Franz Marc: "Tierschicksal", farbiger Originalholzschnitt	20 x 20 cm	mark	28.--
✓ 1 Paula Becker-Weersohn: "Alte Frau" Originalradierung	18 x 14 cm	"	28.--
✓ 1 Franz Marc: "Einschneise", Originalholz- schnitt	8 x 6 cm	"	14.--
✓ 1 A. Beckmann: "Selbstbildnis" Originalradierung	10 x 10 cm	"	50.--
✓ 1 George Gross: "Skizzen", Original- lithe	40 x 10 cm	"	13.--
1 Oskar Kokoschka: "Max Reinhardt" Originallithe	31 x 40 cm	"	40.--

The 10% discount is deducted from the prices given. I do hope you will make a bigger allowance to us in the future as the competition makes it difficult for us to increase the prices very much for re-sale.

In shipping these, please see to it that the packages are marked under one hundred dollars, as it complicates matters to have it go through the customs clearing house. If you send the price by parcel post, there will be no difficulty in shipping.

Sincerely yours

E.G. Halpert
la.

December 18, 1929

Dear Nina:

I am very much disturbed by the fact that I hear so little from you and that the paintings, sculpture and prints do not arrive. Something must be done about the matter at once. If you feel that you cannot obtain these, please let me know, as we cannot hold up the client any longer. As a matter of fact, I have already returned the \$250. to Mr. Crowninshield, as we were so very much embarrassed by the situation that we had to return this money in order to maintain the confidence that he has had in us all these years.

There are a number of additional things that we need at the present time, but I really hesitate to write you about them as it will only mean a great deal of correspondence and no action. Don't think that I am getting cross about the matter, but the American method of doing things is so very much more rapid, that we cannot keep up the interest of the client by these numerous delays. Will you write me soon so that I may know just what is happening.

Remember me to Martin and George.

Sincerely yours

E.G. Halpert

Director

la.

P.S. In your last letter you mentioned that you were sending me the Fautschel, etc. but you did not mention the Pascine which I also paid for in my check amounting to \$450.

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

NL - Night Letter
LCO - Deferred Cable
NLT - Cable Letter
WLT - Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 203 West 14th Street, New York

DEC 2 1938

N6 CABLE=PARIS 27 2/1139

HALPERT=1

113 WEST 13 STREET NEWYORK (NY):

MAILLOL TWO SET ROUALT JACQUART FAUTRIER BONNARD ARE
SHIPPED ROUALT AT VOLLARD NOT TO BE BOUGHT FOR YEAR LETTER
EXPLAINS

L I SZKOWSKA.



THE EASIEST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

December 1, 1959

Miss Mary G. Gallagher
14 Brighton Avenue
Griffen, Pennsylvania

Dear Mrs. Gallagher:

I am so delighted to receive your letter. I too have heard so much about you from our mutual friends and friends, that I feel as if I have already met you. I hope we shall eventually meet in person. When you plan to visit New York, may I put in a word to have you that it may be possible to spend some time together?

Indeed I am very glad to find a collector that will meet my requirements. At the same time, the other day, he admired a little of the "Good" period work, a small work by a woman, and he said it was a "little" collection of it. I shall be very glad to print to you immediately, and I shall be very glad to look at it and decide whether or not I would like to have it for the purpose. I will, please let me know and I will send you others from then to make your selection.

In the event, a letter from you, if you find time, would be a great overlook to get, and a visit when you are in the city.

My very best regards.

Sincerely,
L. G. Dalton

Director

L. G. Dalton
la

14 CREIGHTON AVENUE
CRAFTON, PA.

December 13/29

Dear Mrs Halper:-

I wrote to you a few days ago in regards to a picture or print for Dr. B. I substantiated, depending on your judgement to select something as per his own ~~his tastes~~ what he would like - I think the one by Pop Hart - not 3 - might be all right but will leave it to you entirely. I would like to hear from you in regards to it as I want it for a Christmas Gift for him. as soon as I hear from you

will send cheque for it
also furnish card used in time
Thanking you very much for trouble

Sincerely yours

Mrs Mary Macgregor -

14 Brighton Ave

Crofton Pa

(Hillsburg)

Please find enclosed for
reinscription to your new name

Space address same

14 CREIGHTON AVENUE
 CRAFTON, PA.

Dec 14th 1929

My dear Mrs Helpert

Received your
 very kind letter also the Print, for
 which please accept my thanks, since
 the Doctor admires the lithograph it
 will undoubtedly be to his liking and
 I am therefore glad that it will prove
 an happy choice on my part, I have been
 thinking of coming to New York for some time
 and when I do come will be very happy
 to avail my self of your kind invitation
 to spend some time with you.

please find my cheque for fifteen
dollars thanking you again for your
trouble in this matter

I am
Yours sincerely
May Gallagher

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 15, 1929

Mrs. Mary Gallagher
14 Craigdon Avenue
Crafton, Pennsylvania

Dear Mrs. Gallagher

I am very glad you are pleased with the print which I sent you. I hope that Mr. Bakstalla will be pleased with it. Thank you for your check.

I look forward to seeing you soon in New York.

Sincerely yours

H. G. Alpert
la.

Director

Back in Los Angeles until April.

PRESTON HARRISON
2400 SOUTH WESTERN AVENUE
LOS ANGELES, CALIFORNIA

Dec. 27. 1948

My dear Mrs. Halpert -

At last I am able to send
my final check for the Mackworth Water color.
And with it I send a bill for
it receipted in full. I may wish to
include in the same file a case the American
Water Color Gallery becomes a gift instead
of a loan. Beginning February I will mail
small monthly checks on the "Kull" "mesh"
you have been holding in reserve all this
time for me. I will delay nothing you I send
it as I will want to add probably a
Stefan Hirsch a little later on. We can just
allow things to drag for a bit until I sort
of catch my breath and get some of my
rotten real estate jolted out of my system.

But let's forget business & discuss art.

To begin - never worry about me not understanding any aspect on your part as to correspondence. I know you are a busy busy woman and let me add a mighty useful busy woman in the great cause of art. Frankly I do not believe it possible for either you or myself to completely ^{forget} one another - our business relations have been too interesting and our individual efforts have had too much in common.

Write when you can - and never worry if you have not the leisure to let me hear from you. On my part - I can assure you that discouraging as my outlook may seem from time to time - I am enough of an optimist to think I can surmount all difficulties if patient.

The new magazine "Space" will find me most sympathetic. Let me assure you that I will scribble a short article

GAŁERIE JEUNE PEINTURE

DICTIONNAIRE :
M^{me} J. LISZKOWSKA

3, RUE JACQUES-CALLOT
PARIS (6^e)

TELEPH.

M. G. BEING 301.144

PARIS, LE Dec 28 - Paris 1929

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

My Dear, Edith.

Your letter of Dec 18th has just arrived.

Dear Edith you can not imagine how sad I am to hear that you are not at all satisfied with me.

I am sure by this time you will have received all your things. In my last letter to you dated Dec-17. Paris I explained as best I could everything in detail.

Dear Edith I am sure that in the near future I will understand the American method of doing things; chiefly because of your aid. You know as well as I do, that with cash money, we can do things rapid - and also buy under market prices. My Dearest Edith, it is always a question of cash money. At times we can also buy on the payment basis. - Dear - if I were rich - I would bank my last cent, on my love, and, trust in you. Martin & George send you their love.

Let me know what you need - what your plans are. I will do everything in my power to succeed in the things you ask of me.

2
GALERIE JEUNE PEINTURE

DIRECTEURS :
J. LISZKOWSKA

3, RUE JACQUES-CALLOT
PARIS (6^e)

TELEPH.

R. G. 381 144

PARIS, LE Dec. 28 - Paris 1929

Dear, Edith.

In regards to the passin, you will find the detail in my letter dated Dec-17. - you will also find two checks in that letter.

Be sure in the future to have your bank in N.Y. ^{write} ~~put~~ out your check's, with my name spelled like this. J. LISZKOWSKA.

I wish you a very healthy + successful new year. Hoping to see you soon, as ever,
with loads of love.

Janina
Liszowska
Paris
1929

P.S. Give my best thoughts to Eddy, Pop Hart, and all our friends.

Let me know what you want me to do about the Passin

Edith - I have a very fine painting by Kisking - No. 10. subject of painting is a young girl half nude and half draped surrounded by foliage: - Price is 6000. francs. I can ship this painting to you if you can use it. It is the latest paintings - by Kisking. Let me know if this interests you? (over)

long ago I sent you Photo's of a painting by Modigliani and
one by Derain. Dear - I want to let you know, these two
paintings have been sold in Paris.

Janina